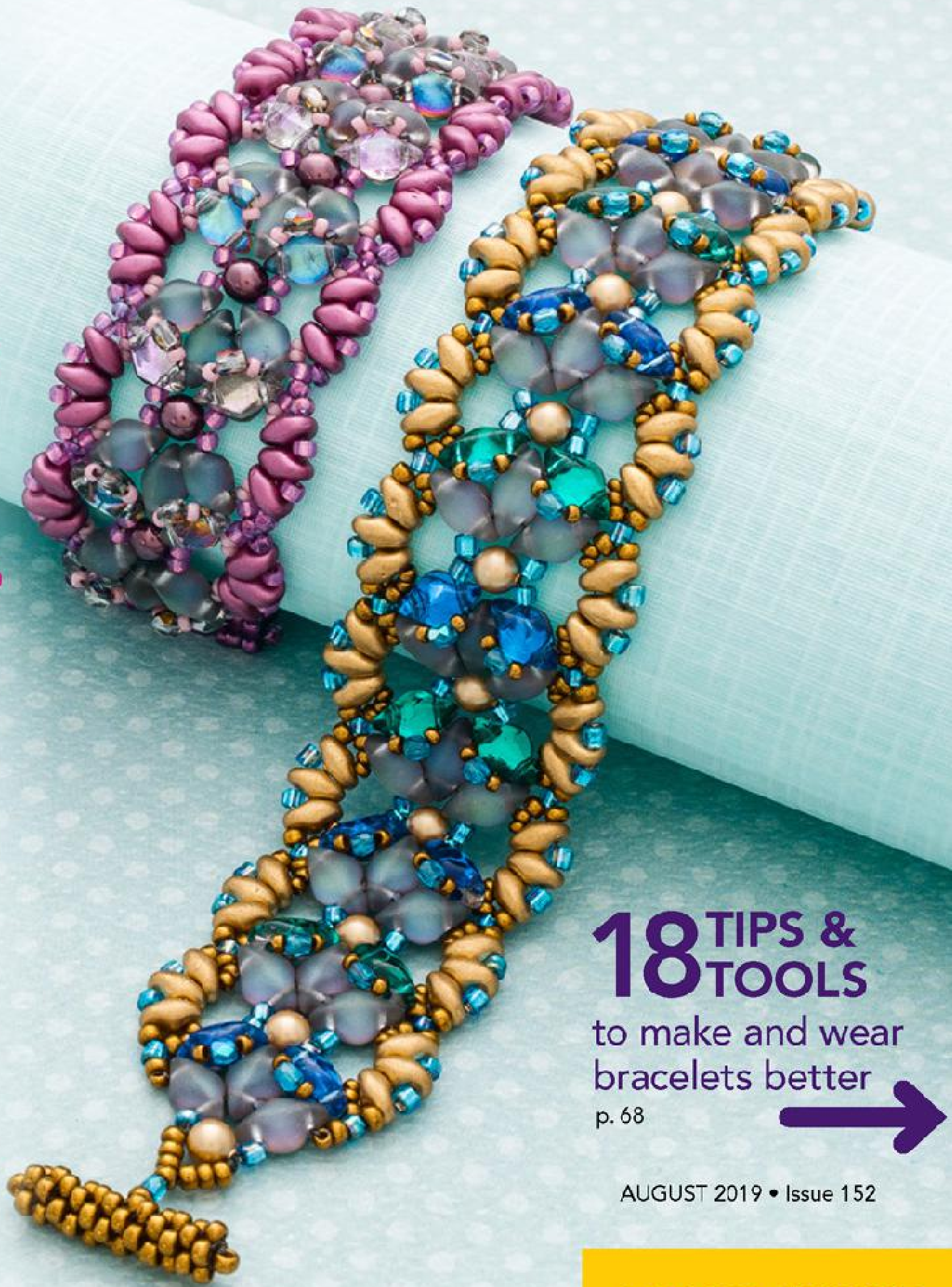
IT'S BRACELET SEASON!
STITCH 6 PERFECT PROJECTS

Bead & BUTTON

25 YEARS

CRAW NECKLACE BY HELENA TANG-LIM p.18



SPARK YOUR CREATIVITY WITH

10+ Summer projects

Make elegant bracelets complete with beaded toggles p.26

Create Isabella Lam's NEW cinch-stitch masterpiece p.41

Stitch sunny miniature vase pendants p.50

Combine seed bead panels for an art deco bracelet p.34

AND MORE!

18 TIPS & TOOLS to make and wear bracelets better p. 68

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- Learn 5 things you don't know about buttons p. 74
- What are you doing for International Beading Week? p. 11
- Meet acclaimed beading artist (and limericist!) Betty Stephan p. 54

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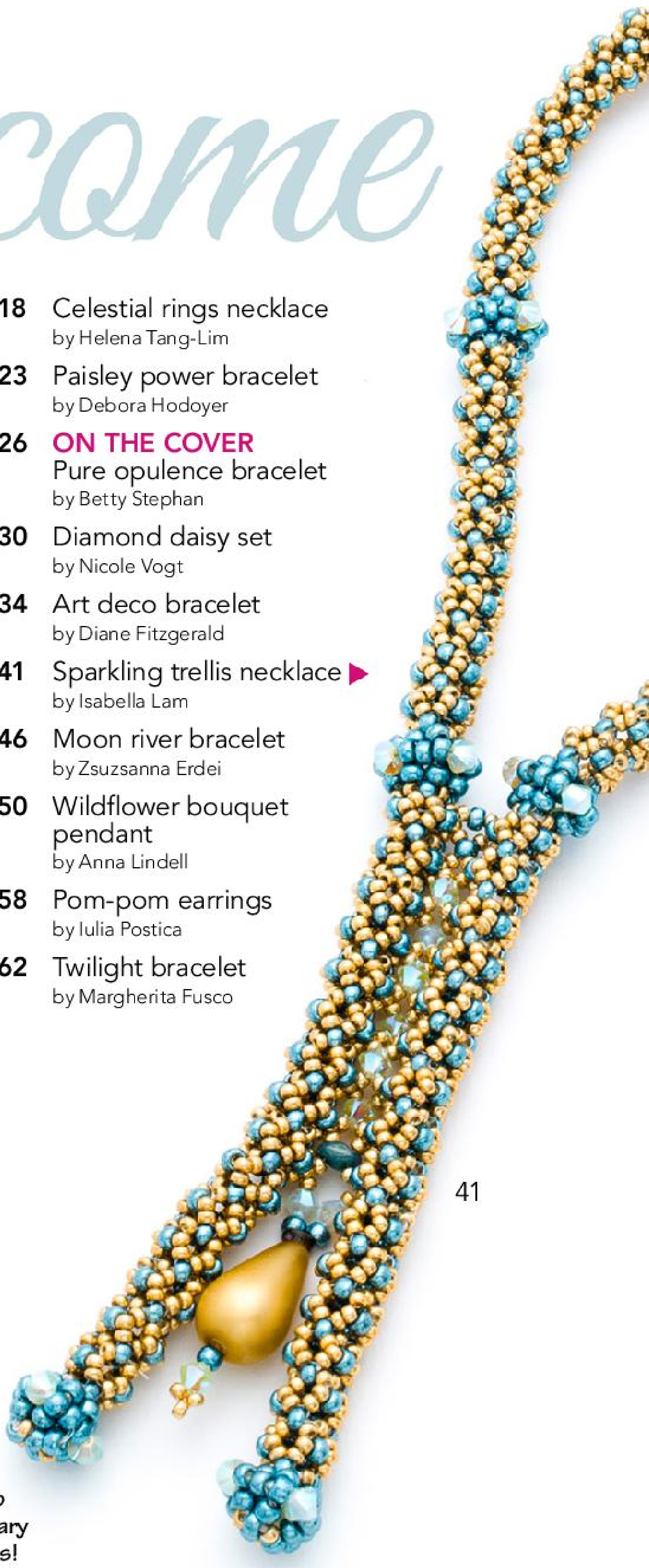
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Look for this logo to find Silver Anniversary projects and stories!

Website Access Code: BNB1908 Enter this code at:
www.BeadAndButton.com/code to gain access to web-exclusive content

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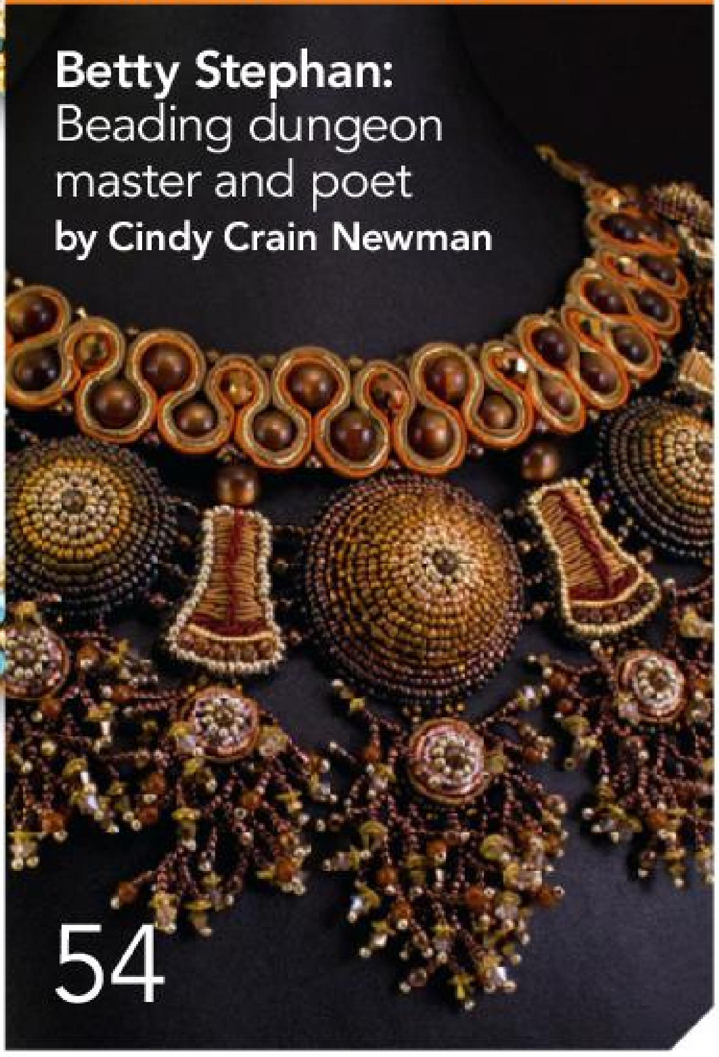

Betty Stephan: Beading dungeon master and poet
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B&B EXTRA

Subscribers, download your August issue of *B&B Extra* on August 1 at **facetjewelry.com/extra**

Eye of the storm, by Debora Hodoyer ▶

Butterfly bracelet, by Adriana Banyárová

Spangle bangle, by Susan Cologne

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JEWELRY MAKING START TO FINISH

Be sure to visit FacetJewelry.com for: projects, videos, blogs, galleries, design challenges, and special content just for *Bead&Button* subscribers!

Learn more about silver and oxidation from Renée Newman, expert gem and jewelry author, on **Facet**.

Are you up on the newest button trend — **button bouquets**? Katie Salatto shares her inventive button creation on **Facet**.

Enjoy a slideshow of **Betsy Youngquist's beaded sculptures on Facet**. You'll also find more from Youngquist on p. 11 and 16 in this issue.

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IN THE WORLD

Celebrating the little things

On top of a dresser, just out of reach, sat an old tin container. Its allure was insatiable when I was visiting my grandma's sewing room as a five-year-old. My fingers twitched as I stood on my tiptoes, trying to nab the tin treasure trove. Inside what awaited? Buttons of all shapes and sizes. Colors and materials. Oh, the endless possibilities to count, organize, or simply admire.

While I did not go on to collect buttons, I still have a special place in my heart for the diminutive darlings, and find it fitting to work at *Bead&Button* magazine. Like many people, I wondered where the name came from — since the projects showcase beads not buttons. When I started at the magazine in 2003, Founding Editor Alice Korach still headed the group. Alice told me there were only a few bead societies when she began her endeavors, but that the button societies were well-established. She wanted to piggyback on the success of the deep-rooted groups to help grow the rising presence of beaders.

As we draw closer to the end of our 25-year anniversary, the staff of *Bead&Button* magazine feels compelled to celebrate with buttons. We offer a small glimpse into our archive of button stories, "Pushing buttons through the years," p. 38, plus we present "5 button uses you never knew about," p. 74. (They surprise us, too!)

Of course, we also include a bevy of bead projects, tips, and inspirations in this issue. While the weather is warm, we invite you to sample six bracelet designs, including Betty Stephan's peyote stitch and bead weaving "Pure opulence bracelet," p. 26. (And don't miss the profile on Betty, p. 54!) Diane Fitzgerald offers a square stitch "Art deco bracelet," p. 34, and Debora Hodoyer presents her woven "Paisley power bracelet," p. 23.

Along with seasonal bracelets, don't miss acclaimed beader Helena Tang-Lim's "Celestial rings necklace," p. 18, featuring tubular peyote stitch and CRAW. Isabella Lam shares her newest technique, cinch stitch, with a contemporary take on a rope-style necklace, p. 41. And back to tiny treasures: make sure to try the itty-bitty flower pot pendants by Anna Lindell, p. 50.

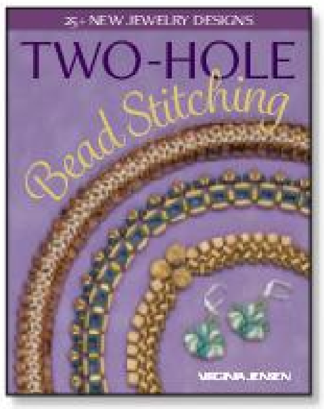
We hope all the little things we test and present to you sparks major joy in your summer beading!

Diane Jolie

Senior Associate Editor, *Bead&Button*
editor@beadandbutton.com

FIND THE BEAD STRAND

Find the hidden picture of a bead strand (exactly like the one at right) and email us at editor@beadandbutton.com by September 6 with the page number the strand is on (put "Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of *Two-Hole Bead Stitching*, by Virginia Jensen. Good luck! Congratulations to Maryann Hall of Prescott Valley, Arizona, who found the bead strand on p. 33 of the April 2019 issue!



Oops! In the June 2019 issue's "Classic Florets Bracelet," step 6 on p. 30 should have read: "Repeat steps 1-5 to make *three* more flower components." Plus, Cynthia Rutledge's email address, on p. 43, should have read: cynthiarutledgestudio@gmail.com.

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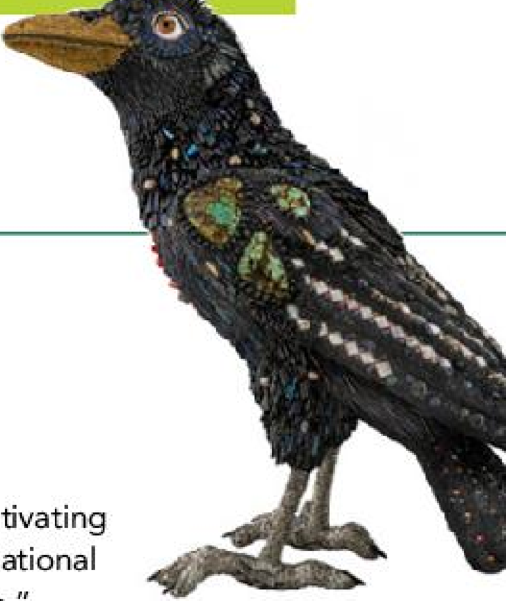
WHAT'S HAPPENING >>



INTERNATIONAL BEADING WEEK

Bringing beadworkers together

July 27–August 4, 2019

nationalbeadingweek.co.uk

Help spread the beading bug! To aid in supporting this mission, the International Beading Week (IBW) website posts ideas for beading groups and bead-loving individuals from bead bombing to pattern sharing. New this year is a beginners' page, "Learn to Bead," offering resources and tips to get newbies started. For the rest of us, don't miss the "Gallery" and the "Free Goodies" pages with news and projects (including a free project from Heather Kingsley-Heath!), respectively.

Youngquist Sightings

HEY! MODERN ART & POP CULTURE #4

Now–August 2, 2019, Paris, France

heyheyhey.fr/en/

Betsy Youngquist and R. Scott Long exhibit their captivating beaded sculptures, along with more than sixty international artists, in an attempt to "defend outsider pop culture."

More Youngquist!

INTRICACIES

Freeport Art Museum
August 16–November 2, 2019
Freeport, Illinois
freeportartmuseum.com
Betsy Youngquist is among three participating artists.

MYTH GALLERY

New Orleans, Louisiana
myth-gallery.com
When in the French Quarter, visit the gallery co-owned by Youngquist and Long.

Visit FacetJewlery.com for an online gallery.

Since we are sharing *B&B* memories throughout our 25th anniversary, we thought it would be nice to get to know you a little better, too. On Facebook/ Bead&Button, we asked:

Q "What is your favorite stitch?"

A It really didn't surprise us to read that peyote is noted, by far, as the favorite stitch. Lynn Heaton told us: "Peyote all day every day."

On occasion we did find surprises: Ronda Rice wrote, "*B&B* Issue #53 had Potawatomi Weave. Such a beautiful, but little-known stitch."

Thank you all who took the time to write about your beloved stitches!

Take your jewelry business to the next level

Do you have what it takes to win Halsted's annual award for emerging silver jewelry artists? To apply, applicants must answer 15 business questions, and submit their design portfolios. The experience helps jewelry entrepreneurs create a strategy to start their careers. One grand prize winner receives a $7,500 cash grant, $1,000 in merchandise, and recognition in the industry. Since the August 1 deadline is quickly approaching, read more at grant.halsteadbead.com.

Congratulations to Emily Shaffer, who won the 2018 Halstead Grant.

NATIONAL BUTTON SOCIETY CONVENTION

August 4–10, 2019
Portland Oregon
nationalbuttonsociety.org
oregonbuttonsociety.org
Open to the public: celebrating buttons mid-mod style!

what's new?

BEADS

Make your pieces sparkle brilliantly with Swarovski's **DeLite crystals**. This new lacquer finish makes the facets of rivoli, chaton, oval, pear, cushion, and imperial shaped stones sparkle even more. Try them in a variety of ten alluring colors, all pictured here in rivolis.

Swarovski introduces two new pearl colors: **Eden Green** and **Iridescent Tahitian**. Eden Green is an intense shamrock color, perfect for creating pieces to coordinate your jewelry with fresh summer grass. Iridescent Tahitian is a soft shade of teal, created to look like an authentic Tahitian pearl. Wear this color when you wish you could be oceanside. Both colors come in sizes 2–6 mm, 8 mm, and 10–12 mm.

Metal Cap Pear Shape Pendants, by Swarovski, will bring a trendy and contemporary flare to your work. Precision-cut Austrian crystals harmonize perfectly with flashy permanent-silver metal caps. A variety of colors are offered in 18 mm and 22 mm sizes.

Ask your favorite local bead store for all new Swarovski crystals and beads, or find them at your preferred online retailer.

French designer Puca introduces her new one-holed **Ilos par Puca beads**, which are 5 x 5 mm in size and feature a triangular design with a round flat bottom. They are perfect for creating three-dimensional projects. Available at bellomodo.com and other online retailers.

Miyuki presents their new **gold-lined Delicas** and **denim-colored Duracoat Delicas** and **seed beads** now available. Look for them at your favorite beading supply source.

PRODUCTS

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Add opalescent beauty to your resin designs with Susan Lenart Kazmer's **ICE Resin Opals collection**, featuring four new colors: pink topaz, citrine, peridot, and aquamarine. Use the new silicone **Jewelry Mold** over and over again to create pieces that fit perfectly with the new selection of closed-back **Industrial Bezels**, offered in silver or rose gold finishes in two different sizes of circle, triangle, and rectangle shapes. The new **Bezel Template** makes it simple to trace, cut, and adhere other media (like photos) inside your bezels. Use the new rose gold, sterling silver, antique bronze, or antique silver **End Cap** and **Jump Ring findings** with the **Silk Sari Ribbon** in jewel or neutral tones to flawlessly accentuate your work.

FINDINGS

Check out TierraCast's new **Bezels & Crystals collection**. These fairy-tale inspired components are compatible with Swarovski fancy stones and rivolis in two sizes. Offered in bright rhodium, bright gold, and brass oxide — ask your local bead store if they carry the collection, and enjoy adding a royal touch to your work.

……

Xuron Corp. presents their **#475 Short-Nose Pliers**. These light-weight, precision pliers are manufactured for durability. The nose fits in tight places, and the blades are the perfect size for holding, opening, and closing pesky jump rings. Plus, the soft rubber grips and return spring-action makes them comfortable to use. Find this quality product and more at xuron.com.

A WALK DOWN THE MEMORY LANE OF BEADING
PART 5

Peytwist by Gerlinde Lenz

Stitch innovations

by Diane Fitzgerald

One of the most exciting aspects of my "Walk Down the Memory Lane" of beadwork is a survey of "new" off-loom stitches and techniques. We may all agree that some are truly new, while others are derivations of the good-old peyote, brick, and netting stitches, which go back hundreds, if not thousands, of years. You decide!

Stitching innovations

I recall my amazement at Gineke Root's book, *Innovative Beaded Jewelry Techniques*, in 1988, and with it what came to be known as the Dutch Spiral. Although this is a peyote tube variation, like the Cellini Spiral, the use of varying sizes of beads was surprising. It was first published in Dutch, and then published in 1994 as an English version.

In 1988, Mary J. Winters-Meyer self-published *Linked Chain Stitch Basics Volume 1*. Perhaps related to right-angle weave, the linkage of the loops is unique. And then there's Jeannette Cook's free-form peyote stitch. Although we may not consider it "new," it is an innovative use of the stitch and gained in popularity as she published her *Beady Eyed Women's Guide to Exquisite Beadwork: A Sculptural Peyote Primer* in 1996, and taught the technique around the country. It offered a more painterly way of assembling beads without the exactness required by other techniques.

Notion commotion

In the mid-2000s, the St. Petersburg chain emerged. While it's not clear from whence or where it came, you might recall Hatsumi Oshitani, from Japan, who gave us "Stitch a St. Petersburg chain to make a feathery lariat or necklace," published in *Bead&Button's* April 2007 issue. Beaders loved it, and used it for Russian leaves as well.

Sometimes it's not easy to identify who did a stitch first, but we might credit Italian beader, Sara Spoltore, with the Chenille Stitch, published as a Youtube tutorial in 2012. While it could be considered another variation of peyote, the result resembles three-bead netting and it makes a great chain.

New or not

In 2015, UK beader Heather Kingsley-Heath announced the Albion Stitch. To me, this stitch is a variation of a very old Zulu technique that connects finger-like columns of beads. While the Zulu limited use of it to a flat fabric of beads arranged horizontally and vertically, Heather took it in new directions by creating three-dimensional shapes. Pretty fun stuff!

From the UK, Melanie de Miguel gave us the Hubble Stitch, a technique to create a lacy, flexible fabric of beads using a blend of herringbone, ladder, and right-angle weave stitches.

Recent revolutions

In 2018, frustrated with her inability to do bead crochet, German beader Gerlinde Lenz developed Peyote with a Twist-Not Crochet (shown above). A simple twist of a few flat peyote rows are turned into a tube worked back and forth in which the beads sit diagonal to the tube's length. Not quite the flexibility of crochet, but a peyote lover's alternative.

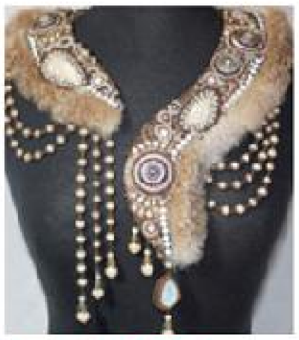
And, last but not least, there's the field of geometric beadwork, which gained momentum with Julia Pretl's *Little Bead Boxes*, continued with my books, *Shaped Beadwork* and *Shaped Beadwork and Beyond*, Jean Power's *Geometric Beadwork* book, and now Kate McKinnon and the Contemporary Geometric Beadwork group, who have developed belly bands, MRAW (modified right-angle weave), spines, PodCasts, hypars (warped squares), exploding shapes, horns, and deconstruction among others—again, all peyote stitch variations.

I'd say this has been an astounding round of new and exciting stitches and techniques, and they just keep coming!

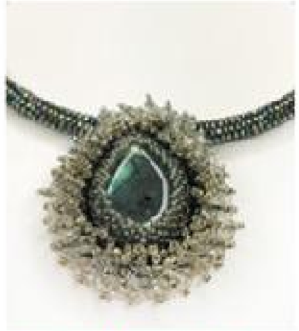
Diane Fitzgerald (dmfbeads@bitstream.net, dianefitzgerald.com, Etsy/DianeFitzgeraldBeads) has authored 150+ magazine articles on beads and beading, and has written 18 books.

View them all on >> FacetJewelry.com

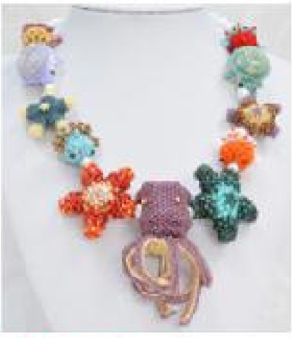
DESIGN CHALLENGE WINNERS



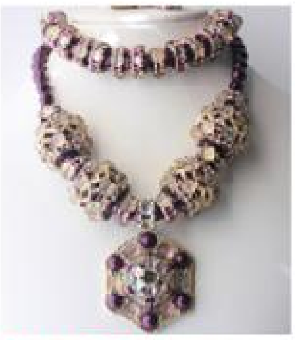
Anita Kozinko
ARCTIC TUNDRA Reader's Choice Winner • "Arctic Princess" • **Three-dimensional bead embroidery, incorporating fur, Swarovski crystals, vintage cup chain, vintage buttons, seed beads, and pearls.**



Anca Varetea
ARCTIC TUNDRA Winner • "The Iceberg" • **A Labradorite stone as a centerpiece, bezeled with seed beads, transparent glass bicones, and gold-coated Czech bead. The necklace is hollow tubular peyote.**



Katie Dean
MAKE YOUR OWN BEAD Winner • "Aquatic Necklace" • **Made completely from seed beads. The sea turtles, star fish, and octopus all use peyote stitch, and the fish are netted. The back rope uses a simple wave stitch.**



Patti Parker
MAKE YOUR OWN BEAD Winner • "Imperial" • **Set of jewelry made from solid beaded beads measuring 1 in. (2.5 cm) Materials include: beaded spacer beads, Swarovski pearls, an 18 mm backlit cab, GemDuos, and Baroque cabochons.**

ENTER TO WIN >>

We invite you to participate in our monthly design challenge! Create or share an original design that fits the monthly theme. If your piece is chosen as a winner, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

JULY 2019 THEME: THE BIRDS AND THE BEES

And maybe even a dragonfly or two. Birds are chirping, crickets are singing, and butterflies are flitting here and there. Hummingbirds are in search of nectar, and ladybugs are napping in the warm summer sun. Use this for inspiration in your jewelry making this July. We want to see your favorite avian- or insect-inspired designs. Hammer, stitch, sculpt, or string a charming critter, and submit it today.

AUGUST 2019 THEME: DOG DAYS OF SUMMER (AND CATS, TOO!)

The one thing we all love more than our jewelry making: our pets! Felines, canines, and other domesticated critters take center stage this August. We want to see how you immortalize your beloved companions: as a brooch or a bracelet, a pendant or a pair of earrings. Whether they wear fur, feathers, or fins, live in a tank, or under a heat lamp, share them with us!

Bead Reads

25th NEW JEWELRY DESIGNS
TWO-HOLE Bead Stitching
Creative Beading VOL. 14

TWO-HOLE BEAD STITCHING

By Virginia Jensen

Experienced author and teacher Virginia Jensen returns with 30+ designs featuring two-hole shaped beads. These geometric earrings, bracelets, and necklaces are made with a variety of beads, including tiles, bricks, ZoliDuos, SuperDuos, QuadraLentils, and more. Virginia's clear illustrations guide the adventurous beginner through each project, and her earthy color palette is sure to inspire.

Kalmbach Media • 978-1-62700-616-3
JewelryAndBeadingStore.com

CREATIVE BEADING VOL. 14

From the Editors of *Bead&Button* magazine

Chock-full of projects from the latest year of *Bead&Button* magazine, *Creative Beading Vol. 14* showcases all of the latest techniques and jewelry styles. Projects are editor-tested and organized by technique: single stitches, multiple stitches, and other techniques (such as metalwork and knotting). This volume includes many color and design variations. Beaders of all levels will find something to make and wear.

Kalmbach Media • 978-1-62700-618-7
JewelryAndBeadingStore.com

WATCH FOR IT

Coming in the next issue

B&B Bead&Button magazine

Bask in the golden brown hues of this delightful bracelet by Adriana Banyarova

As our 25th anniversary draws to end, we keep the party going with a celebratory silver pendant by Melissa Grakowsky Shippee

Harvest a lush and layered autumnal bracelet by Rebecca Mitchell

AND MORE!

KUMIHIMO OUTREACH

by Adrienne Gaskell

Q I love kumihimo and want to learn more, but I can't find any classes where I live. Do you have any suggestions?

A As the popularity of kumihimo continues to grow, so do the educational opportunities. I have listed a handful of places where you can find both online tutorials as well as in-person classes.

FACEBOOK

There are dozens of groups dedicated to kumihimo. Some have a specific focus such as beads, fiber, or tutorials. The members of these groups are very supportive. It's free to join a group, and you will find inspiration as well as many like-minded people who can help you when you have questions.

YOUTUBE

There are thousands of free video tutorials available; most are for the foam disk. To narrow your options, search for a specific technique you would like to learn.

Kumihimo Jewelry

SIMPLIFIED

Learn to Braid with a Kumihimo Disk

Rebecca Ann Combs

BOOKS

There are a lot of different books related to kumihimo. Many authors focus on specific techniques and/or experience levels, while others are more project based. Local bead stores and libraries may carry some books to allow you the opportunity to glance through the pages before you make the purchase. People on the kumihimo Facebook groups will be happy to give advice about the books that they like and why.

MAGAZINES

Some of the jewelry making magazines periodically offer instruction for kumihimo jewelry projects. Generally, most of these will be for beaded braids. The editors of *Bead&Button* magazine offer a special issue called *Kumihimo Fiber & Bead Jewelry* for just $9.99; find it at JewelryAndBeadingStore.com, and search "Special issues."

JEWELRY ARTISTS

If you find work by someone you admire, see if they have a website, Facebook page, or Etsy shop. Many artists offer videos and tutorials.

Visit FacetJewelry.com for free kumihimo tutorials, tips, and techniques, such as this "Beaded Kumihimo Bracelet" project by Monica Han.

JEWELRY SHOWS

Most of the regional jewelry making shows offer kumihimo classes. The Bead&Button Show is held every June in Milwaukee, Wisconsin, and offers a diverse selection of kumihimo classes taught by acclaimed instructors. Some other notable shows are the Whole Bead Show (Oakland, Denver, Santa Fe, and Tucson) and the Bead Fest in Philadelphia.

BEAD SOCIETIES & GUILDS

Many local bead societies offer workshops with visiting instructors. Even if the focus of the guild is not kumihimo, they may offer occasional kumihimo workshops.

JTV JEWEL SCHOOL

This online program offers short television shows about many different techniques. Simply do a Google search for "Jewel School Kumihimo," and you will find a lot of programs to choose from on jtv.com.

AMERICAN KUMIHIMO SOCIETY (AKS)

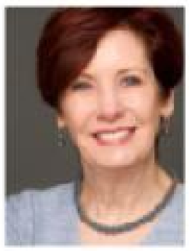
This is a non-profit organization with a mission of kumihimo education. Go to the eCourses & Education page on their website, AMKsoc.org, to find free links to "Techniques & Tutorials." AKS offers free eCourses to its members with an annual $50 membership fee. AKS also has an annual educational conference held at different locations around the U.S. (This year's conference: August 19–22, 2019; Mt. Hood, Oregon.)

MANUFACTURERS & SUPPLIER WEBSITES

Many stores that sell kumihimo supplies also offer free videos and tutorials on their websites. A few that come to mind are: artbeads.com, caravanbeads.com, and beadaholic.com. When looking online, search "kumihimo" on suppliers' websites to see if they offer any instruction.

MARUDAI DVDS

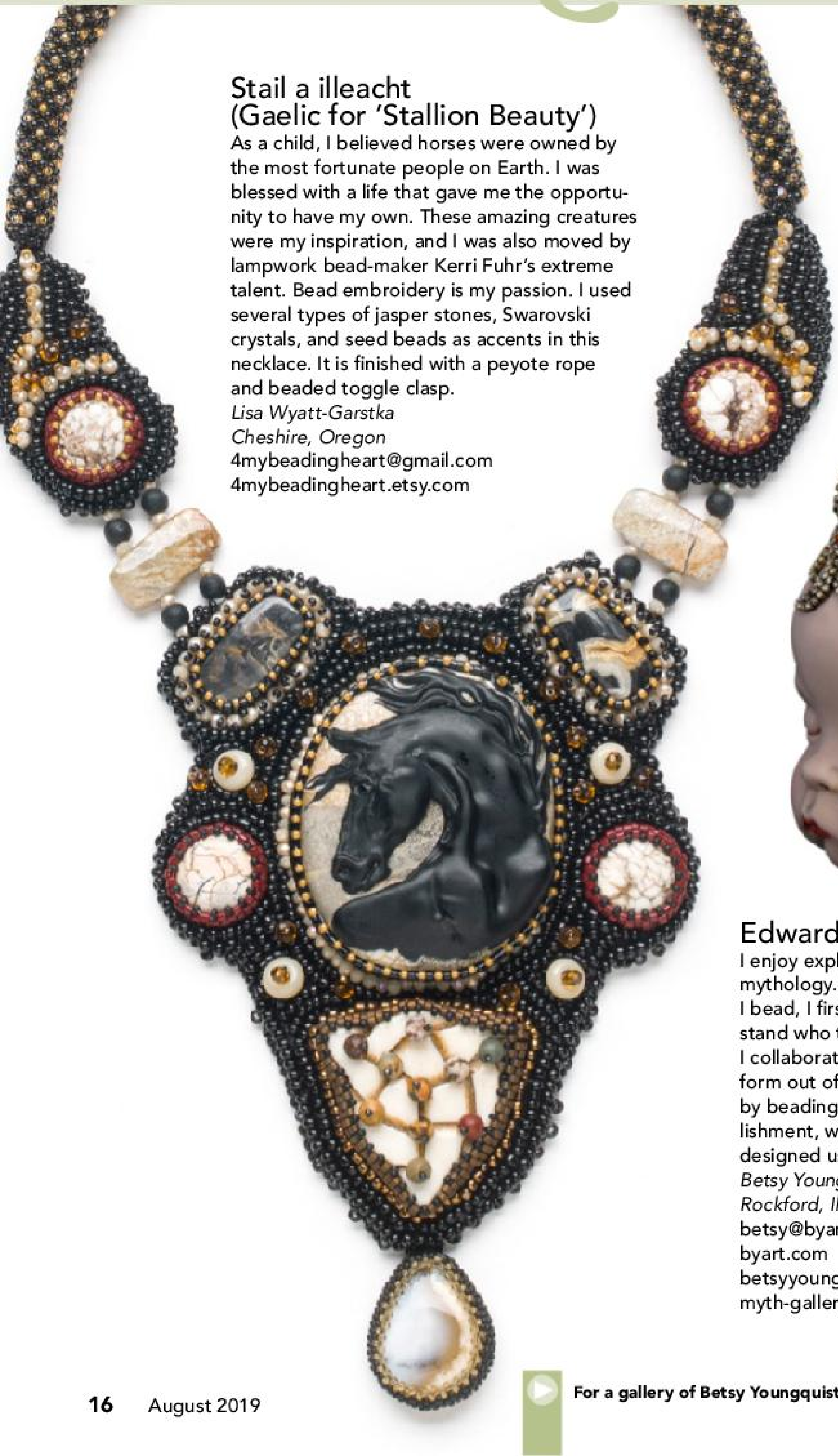
If you are interested in learning how to use a marudai to make fiber braids, Rodrick Owen has an excellent DVD that is available from braidershand.com. I made two DVDs for creating beaded braids on the marudai; both are available at JewelryAndBeadingStore.com. B&B



Adrienne Gaskell

(adriennegaskell.com) teaches kumihimo throughout the U.S. and Japan. She is the president of the American Kumihimo Society (amksoc.org).

Natural



Stail a illeacht (Gaelic for 'Stallion Beauty')

As a child, I believed horses were owned by the most fortunate people on Earth. I was blessed with a life that gave me the opportunity to have my own. These amazing creatures were my inspiration, and I was also moved by lampwork bead-maker Kerri Fuhr's extreme talent. Bead embroidery is my passion. I used several types of jasper stones, Swarovski crystals, and seed beads as accents in this necklace. It is finished with a peyote rope and beaded toggle clasp.

Lisa Wyatt-Garstka
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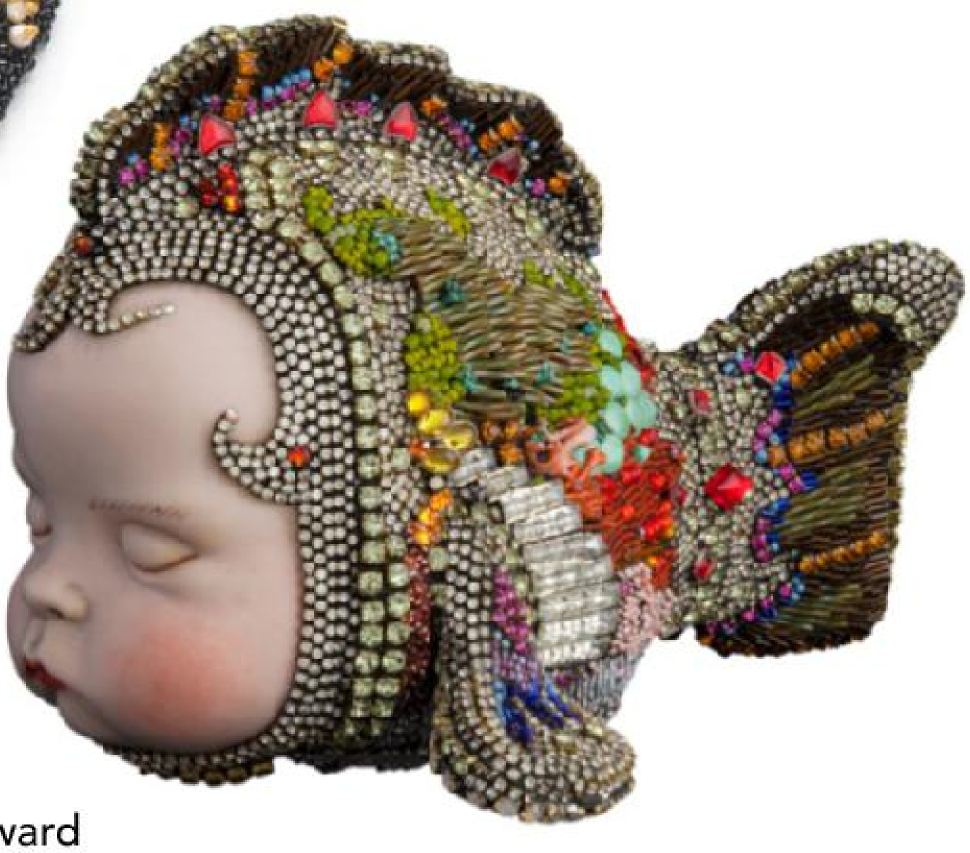

Edward

I enjoy exploring the connection between humans, animals, and mythology. Many of my pieces are typically inspired by faces. Before I bead, I first look into the character's eyes to meet them and understand who they want to become. Edward was longing to be a fish. I collaborated with sculptor R. Scott Long to create Edward's body form out of high-density urethane foam. Then I brought him to life by beading around his antique porcelain-doll face with surface embellishment, which includes antique glass beads, glass stones, and coral designed using a mosaic process.

Betsy Youngquist and R. Scott Long
Rockford, Illinois
betsy@byart.com
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betsyyoungquist.etsy.com
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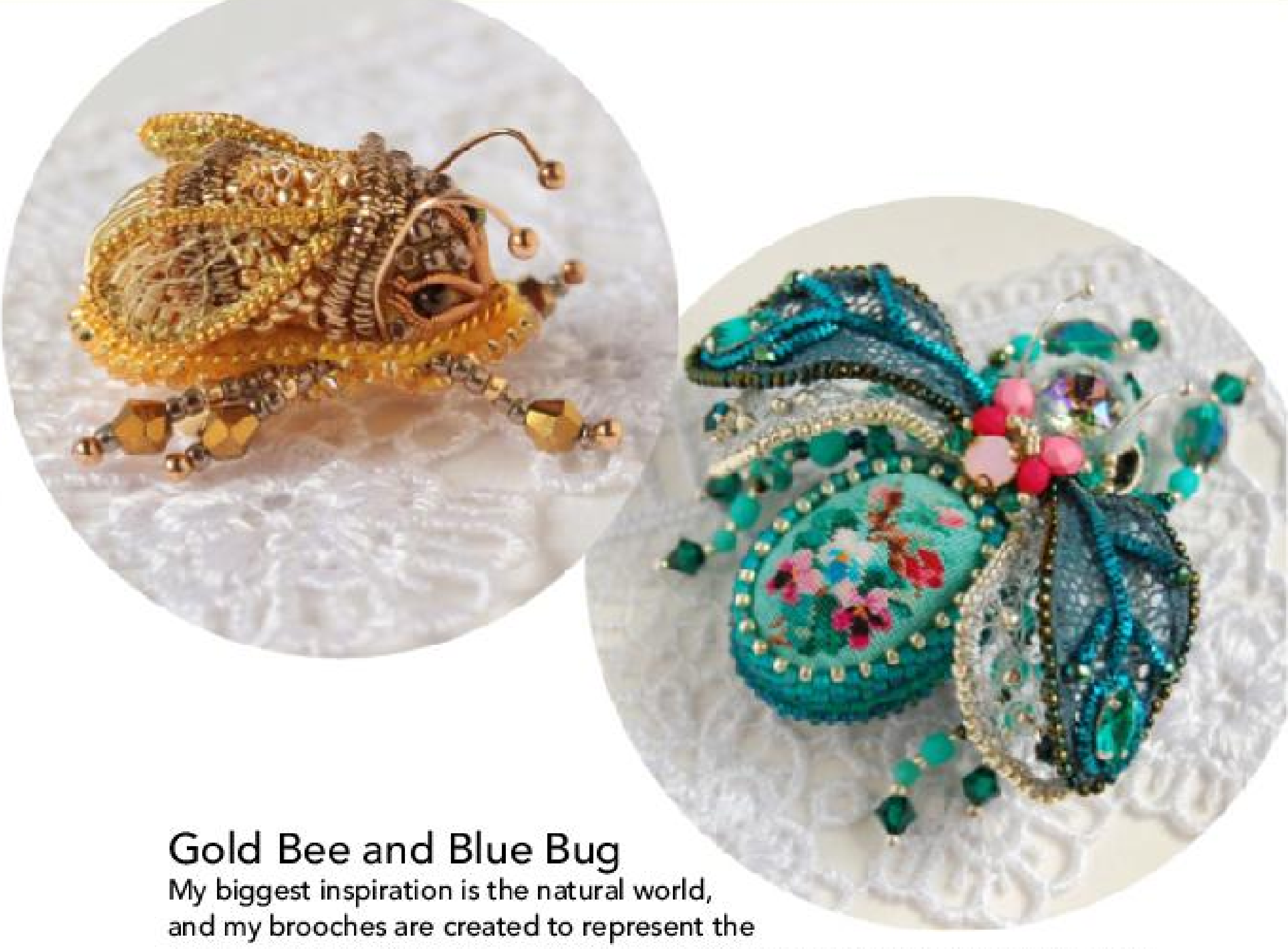
For a gallery of Betsy Youngquist images, visit FacetJewelry.com.

wonders

Explore nature from the comfort of your own seat with these inspiring pieces submitted by readers from around the world.

The editors at *Bead&Button* magazine are always looking for new works of beaded jewelry and art! If you have a piece of your own to share, submit photos and details to editor@beadandbutton.com so we can potentially feature your talent in a future issue.



Gold Bee and Blue Bug

My biggest inspiration is the natural world, and my brooches are created to represent the beautiful insects living in it. I choose my materials carefully to ensure the most accurate representation possible. My work consists of seed beads, Swarovski crystals, Czech crystal beads, natural stones, and antique materials. I often incorporate older techniques, one of which is called gold embroidery (the art of stitching with metal threads). The elegance of my work is partly credited to the different types of wire I use. My creative partner, Maria Shuvalova, employs the French method of petit point (micro embroidery), which turns a regular small brooch into an impressive work of art. The combination of techniques I use along with dimensionality is my recipe for creating unique pieces.

Marina Yatsura
Donetsk, Russia
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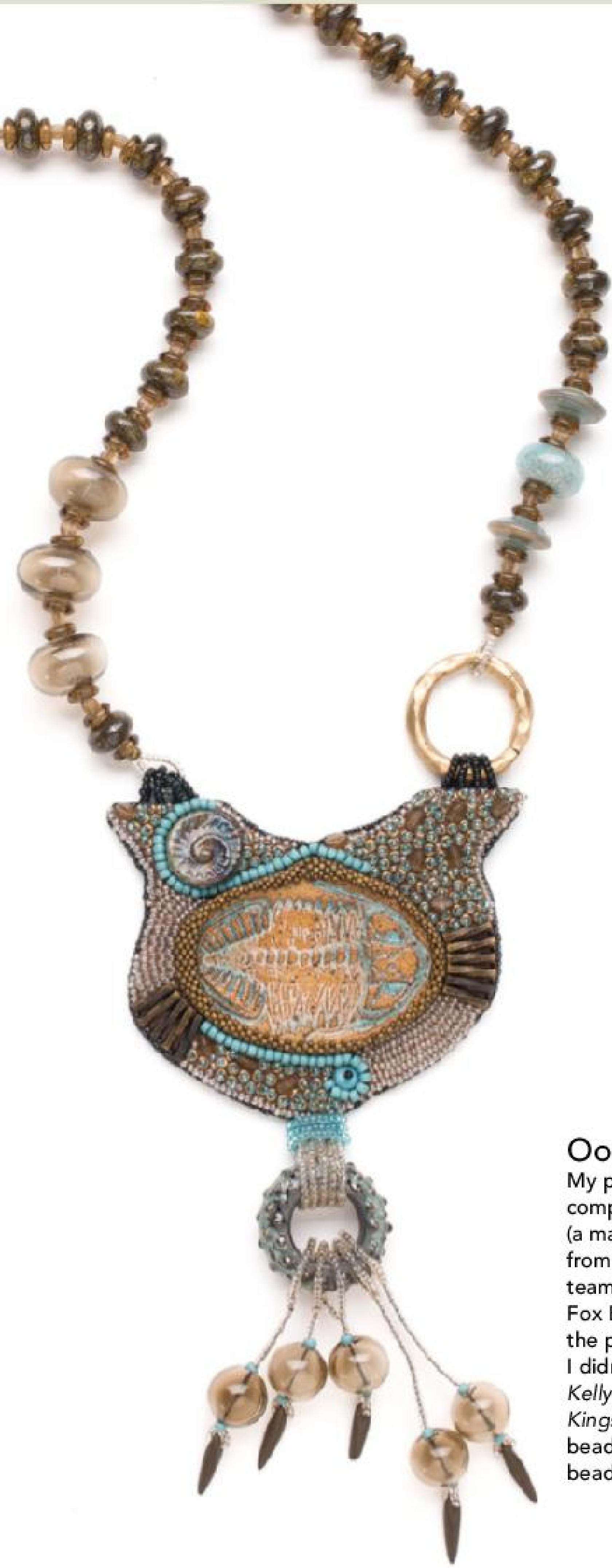
yatsurabeadornament.etsy.com



Oops, bird!

My piece is inspired by textures in nature and the fossil record. I used several components from amazing artists, which also served as inspiration. The trilobite (a marine fossil) comes from ceramic artist Diana Ptaszynski. I used a doughnut from porcelain bead creator Joan Miller. The clasp is from the mother-daughter team of One Sweet Bead, and the handmade brass ring is by Gail DeLuca of White Fox Bead Studio. The humorous name came about when my mother noticed that the piece looks like it has a bird in it (completely unintentional). I laugh about how I didn't see the 'bird' until someone else did!

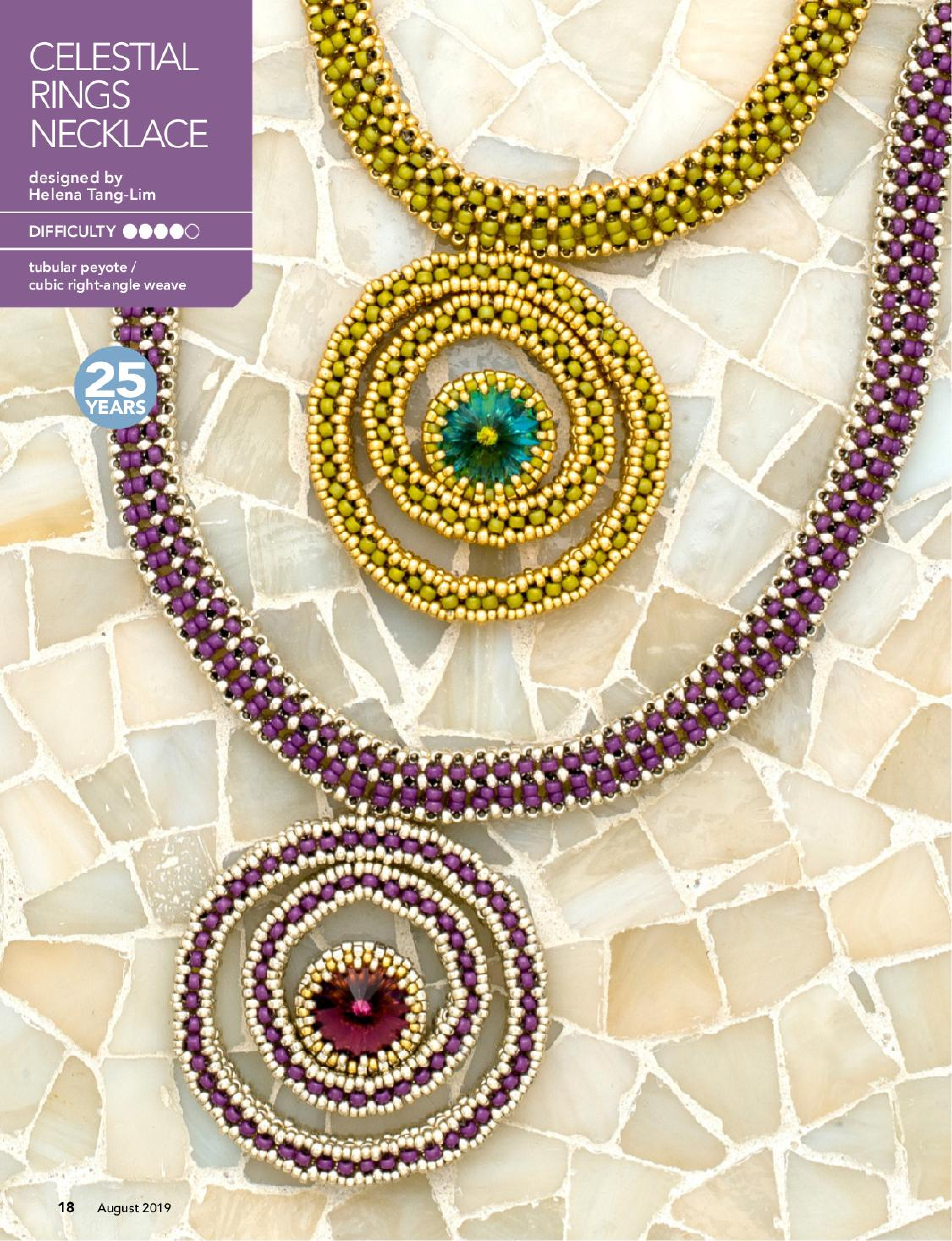
Kelly Rodgers
Kingsport, Tennessee
beadinblacknblue.etsy.com
beadinblacknblue.blogspot.com

CELESTIAL RINGS NECKLACE

designed by
Helena Tang-Lim

DIFFICULTY ●●●●○

tubular peyote /
cubic right-angle weave



materials

both projects

- Fireline, 6 lb. test
- beading needles, #12

silver/purple necklace
20 in. (51 cm)

- **1** 14 mm rivoli (Swarovski, amethyst)
- 11º seed beads
  - **25 g** color C (Miyuki 4201, Duracoat galvanized silver)
  - **11 g** color D (Miyuki 1932, semi-frosted dark lilac-lined light amethyst)
- **2 g** 11º cylinder beads (Miyuki Delica DB1831, Duracoat galvanized silver)
- 15º seed beads
  - **2 g** color A (Miyuki 4201, Duracoat galvanized silver)
  - **1 g** color B (Miyuki 4202, Duracoat galvanized gold)
- **1** 2-strand clasp

earrings 1¼ in. (3.2 cm)

- **2** 14 mm rivolis (Swarovski, light vitrail)
- 11º seed beads
  - **3 g** color C (Toho PF557, PermaFinish galvanized starlight)
  - **1 g** color D (Toho 2124, gilt-lined lilac opal)
- **2 g** 11º cylinder beads (Miyuki Delica DB1831, Duracoat galvanized silver)
- 15º seed beads
  - **2 g** color A (Toho PF557, PermaFinish galvanized starlight)
  - **1 g** color B (Miyuki 4222, Duracoat galvanized pewter)
- **1** pair of earring findings
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:
FacetJewelry.com/basics

- peyote stitch: tubular
- cubic right-angle weave
- ending and adding thread
- half-hitch knot

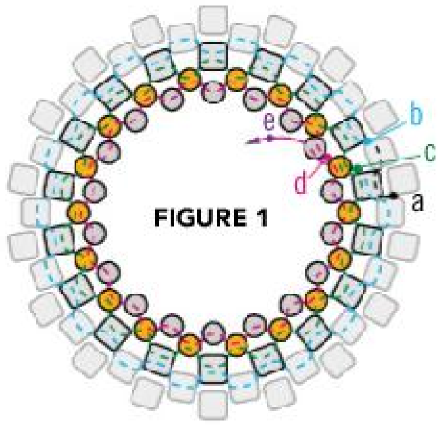


FIGURE 1

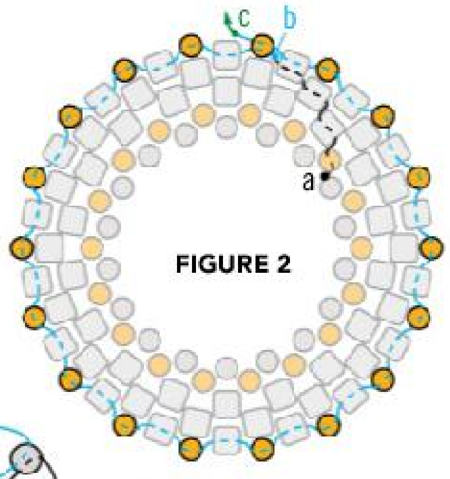


FIGURE 2

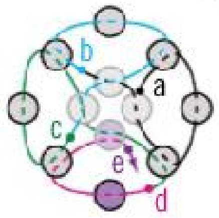


FIGURE 5

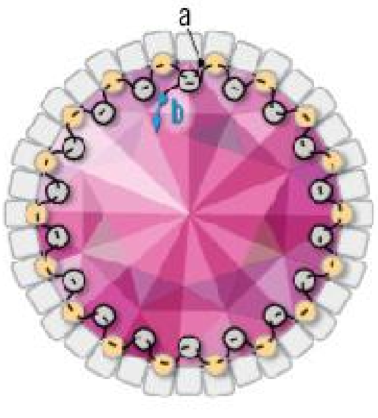


FIGURE 3

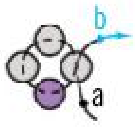


FIGURE 4

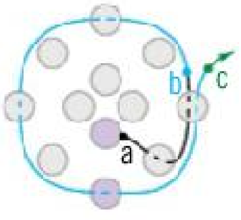


FIGURE 6

14 mm rivoli

○ 11º seed bead, color C
● 11º seed bead, color D
☐ 11º cylinder bead
○ 15º seed bead, color A
● 15º seed bead, color B

Inspired by the stars above, this gorgeous necklace combines a peyote-bezeled crystal nestled into a pair of cubic right-angle weave (CRAW) rings with an extended CRAW neckstrap that is out of this world!

BEZELED RIVOLI

1) On 1 yd. (.9 m) of thread, pick up 36 11º cylinder beads. Leaving a 6-in. (15 cm) tail, sew through the first two beads again to form a ring.

2) Pick up a cylinder bead, skip the next cylinder in the ring, and sew through the following cylinder (**figure 1, a–b**). Working in tubular peyote stitch, repeat this stitch 17 times to complete the round, and step up through the first cylinder added in this step (**b–c**).

3) Using color B 15º seed beads, work another round (**c–d**).

4) Using color A 15º seed beads, work another round (**d–e**).

5) Sew through the beadwork to exit a cylinder in the outer round (**figure 2, a–b**), and then repeat step 3 (**b–c**). Insert a 14 mm rivoli face up into the beadwork, and repeat step 4, pulling the beadwork snug to enclose the rivoli (**figure 3, a–b**). Using the working thread, tie a half-hitch knot and set this thread aside. End the tail.

SMALL RING

1) On a comfortable length of thread, pick up three color C 11º seed beads and a color D seed bead. Leaving a 6-in. (15 cm) tail, sew through all the beads again to form a ring, and then sew through the first C again (**figure 4, a–b**).

2) Work the following stitches to complete the first cubic right-angle-weave (CRAW) unit:

Side 1: Pick up three Cs, sew through the same C your thread exited at the start of this stitch, and continue through the next C in the ring (**figure 5, a–b**).

Side 2: Pick up two Cs, sew through the adjacent side bead from the previous stitch, the bead your thread exited at the start of this stitch, and the next C in the ring (**b–c**).

Side 3: Pick up two Cs, sew through the adjacent side bead from the previous stitch, the bead your thread exited at the start of this stitch, the next D in the ring, and the next side C in side 1 (**c–d**).

Side 4: Pick up a D, and sew through the adjacent C in side 3 and the D in the original ring (**d–e**). Continue through the adjacent C in side 1 and the following top C in side 1 (**figure 6, a–b**).

3) Sew through the top bead in each side, exiting the same C your thread exited at the start of this step (**b–c**), pulling tight to snug these four beads into a ring.

4) Repeat steps 2–3 28 times for a total of 29 CRAW units, ending and adding thread as needed. There will be 30 Ds.

5) Work a joining unit as follows:

Side 1: With the ends of the strip aligned and making sure the strip is not twisted, pick up a C,

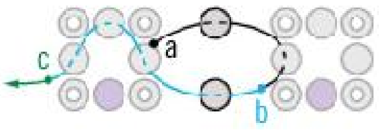


FIGURE 7

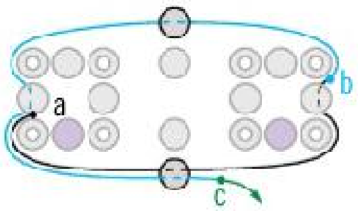


FIGURE 8

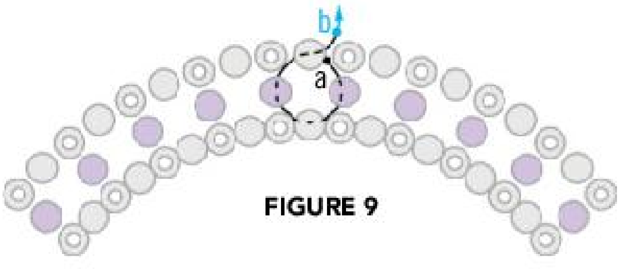


FIGURE 9

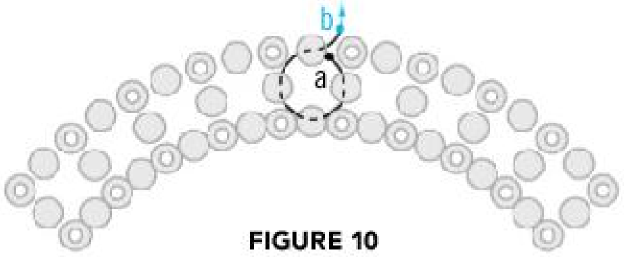


FIGURE 10

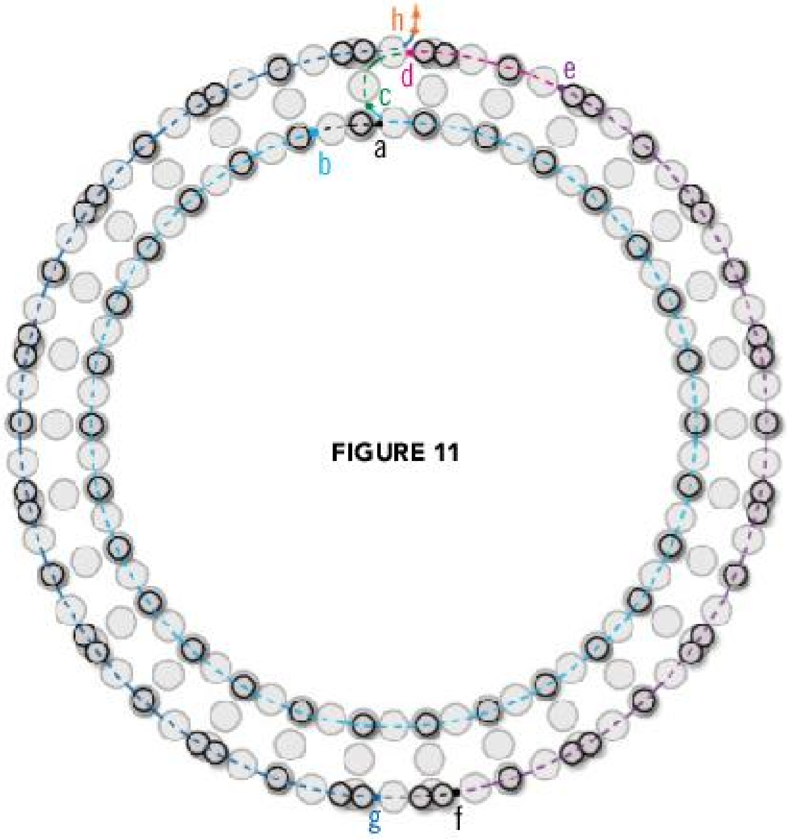


FIGURE 11

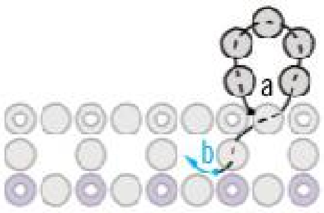


FIGURE 12

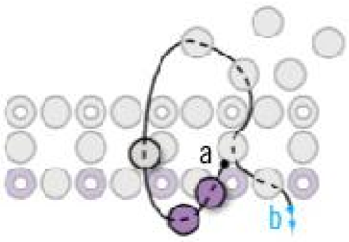


FIGURE 13

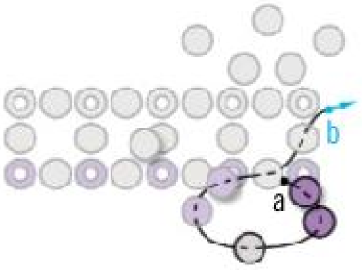


FIGURE 14

and sew through the corresponding C on the other end **(figure 7, a–b)**. Pick up a C, sew through the C your thread exited at the start of this step and the following two Cs in the ring **(b–c)**.

Side 2: Pick up a C, and sew through the corresponding C on the other end **(figure 8, a–b)**. Pick up a C, sew through the C your thread exited at the start of this step and the first C added in this step **(b–c)**.

6) Pull firmly so that the ends meet. Sew through the four beads on the front surface of this joining unit **(figure 9, a–b)**. Sew through the beadwork to the back surface of the joining unit, and sew through these four beads as well **(figure 10, a–b)**.

7) Add the edging beads: Exit a C along the inner edge of the back surface, pick up an A, and sew through the next C along the edge **(figure 11, a–b)**. Repeat this stitch 29 times to complete the round **(b–c)**.

edging finesse

Pull the edging rounds snug but not so tight that the beadwork buckles.

8) Sew through the beadwork to exit a C on the inner edge of the front surface, and then add an A in each space, as in step 7 (not shown in the figure). Pull snug to firm up the inner ring. Sew through the beadwork to exit an outer-edge C **(c–d)**.

9) Pick up two As, and sew through the next C along the outer edge. Pick up an A, and sew through the next C **(d–e)**. Repeat these two stitches six times **(e–f)**, and then work one more stitch with two As **(f–g)**. This will bring you half way around the ring. Repeat all of these stitches to complete the round **(g–h)**.

10) Sew through the beadwork to exit an outer-edge C on the other surface. Making sure the pairs of As match the opposite surface, work as in step 9 to add the same pattern of As in the spaces on the outer edge of the this surface. End the threads.

LARGE RING

1) Work as in steps 1–4 of "Small ring" to make a strip that is 49 CRAW units. There should be 50 Ds.

2) Form the strip into a ring with a joining unit, as in steps 5–6 of "Small ring."

3) Work as in steps 7–8 of "Small ring" to add As in the spaces along the inner edges, but work 50 stitches instead of 30.

4) Work as in steps 9–10 of "Small ring," but work the pattern of two As and one A 12 times and then add one more pair of As to complete the first half of the ring. Work the other half of the ring as before to complete the round. End the threads.

NECK STRAP

1) Work as in steps 1–4 of "Small ring" to make a strip to the desired length, ending with an odd number of units. This is row 1. Position the strip so the surface with the Ds is facing you. Exit the end top-edge C on the back surface **(figure 12, point a)**.

2) Work as follows for the first unit of row 2:

Side 1: Pick up five Cs, and sew through the C your thread just exited and the following C on the top surface **(a–b)**.

Side 2: Pick up two Ds and a C, and sew through the two adjacent Cs in the previous side, the C your thread exited at the start of this stitch, and the following edge C on the front surface **(figure 13, a–b)**.

Side 3: Pick up two Ds and a C, and sew through the two adjacent Ds in the previous side, the C your thread exited at the start of this stitch, and the following C on the top surface **(figure 14, a–b)**.

Side 4: Sew through the adjacent two Cs in side 1 of this unit. Pick up a C, and sew through the

Print all the materials for the projects in this issue at FacetJewelry.com/resourceguide.

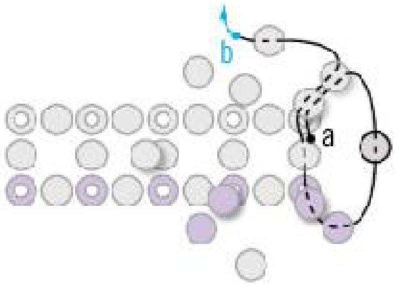


FIGURE 15

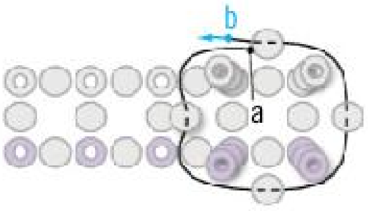


FIGURE 16

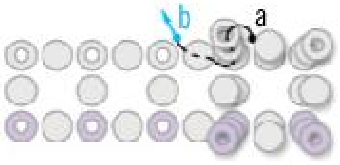


FIGURE 17

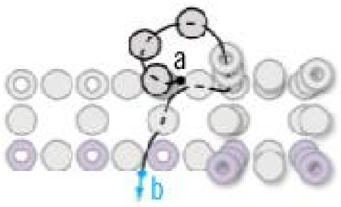


FIGURE 18

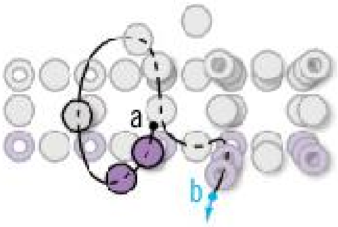


FIGURE 19

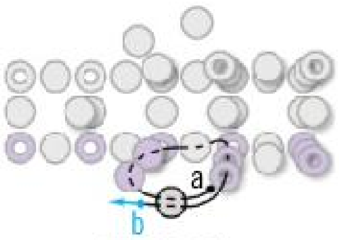


FIGURE 20

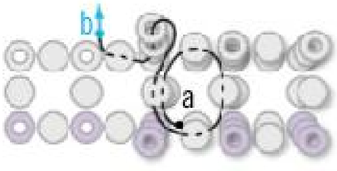


FIGURE 21

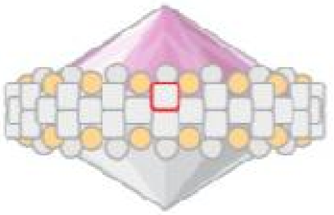


FIGURE 22

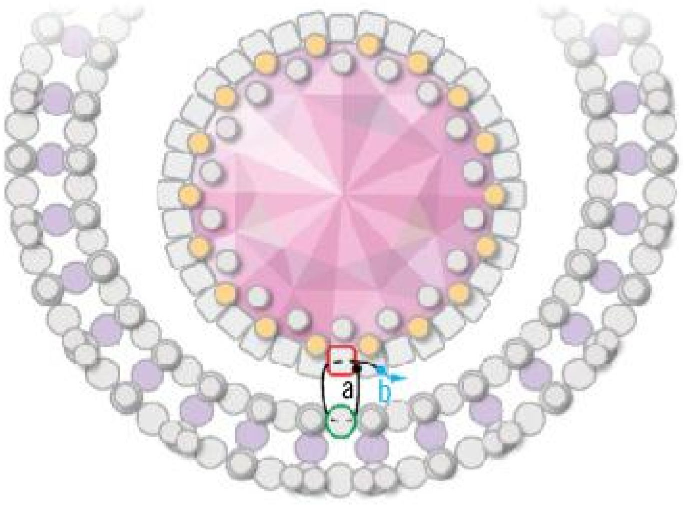


FIGURE 23

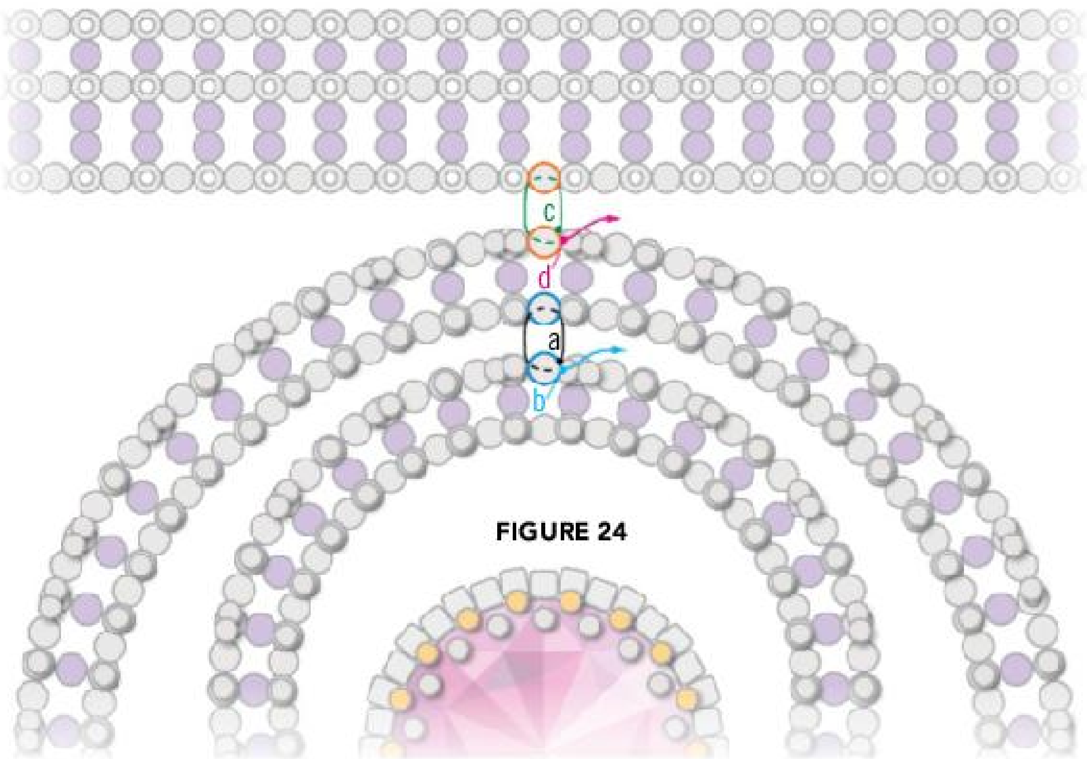


FIGURE 24

adjacent two Ds in the previous side, the C your thread exited at the start of this stitch, and the next three Cs of the side 1 **(figure 15, a–b)**.

3) Sew through the four top Cs of this new unit, pulling tight to snug up the beads in the ring **(figure 16, a–b)**.

4) Sew down through the next two Cs in this unit and the following C on the back edge of the next unit in row 1 **(figure 17, a–b)**.

5) Work as follows for the next unit of row 2.

Side 1: Pick up three Cs, and sew through the two adjacent Cs in the previous unit, the C your thread exited in row 1, and the following C on the top surface of row 1 **(figure 18, a–b)**.

Side 2: Pick up two Ds and a C, and sew through the two adjacent Cs in the previous side, the C your thread exited at the start of this stitch, the next edge C on the top surface, and the two adjacent Ds in the previous unit of row 2 **(figure 19, a–b)**.

Side 3: Pick up a C, and sew through the two adjacent Ds in the previous side, the edge C, the adjacent two Ds your thread exited at the start of this stitch, and the C added on this side **(figure 20, a–b)**.

6) All the beads for side 4 are already in place, so simply sew through the four top Cs of this new unit, exiting the C your thread exited at the start of this step, pulling tight to snug up the beads in the ring. Continue through the next four Cs to exit the C on the back edge of the next unit **(figure 21, a–b)**.

7) Repeat steps 5–6 to the end of the rope, ending and adding thread as needed. End the thread.

ASSEMBLY

1) On the bezeled crystal, exit a cylinder that is adjacent to an A on the front surface (outlined in red in **figure 22**).

2) On the small ring with the front facing up, find the C between one of the two sets of double As on the outer edge, and identify the opposite C on the inside edge (outlined in green in **figure 23**). Align this C with the cylinder identified on the bezeled crystal. Making sure both the bezeled crystal and the ring are facing up, attach these two beads by sewing through them **(figure 23, a–b)**. Retrace the thread path a few times.

3) Flip the beadwork over, and attach the back surface of the bezeled crystal and the ring by sewing through the corresponding cylinder and C on this side.

4) Sew through the small ring to exit the outer-edge C on the front, opposite where you attached the bezeled crystal. On the large ring with the front facing up, find the C between one of the two sets of double As on the outer edge, and identify the opposite C on the inner edge. Align these two Cs (outlined in blue in **figure 24**), and sew these beads together **(figure 24, a–b)**. Retrace the thread path several times. Sew through the beadwork to exit the back surface, and attach the corresponding Cs to complete the join. Sew through the beadwork to exit the corresponding C on the front-outer edge.

5) Position the rope so the Ds are facing up and

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the sets of double Ds are closest to you. Identify the center unit on the rope, and align it with the C your thread is exiting on the large ring (outlined in orange in **figure 24**). Sew through these two Cs (**c–d**). Retrace the thread path several times to secure. Flip the beadwork over, and join the corresponding beads on the back surface. End the thread.

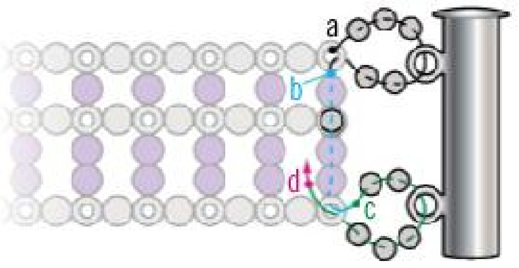

FIGURE 25

CLASP

1) Attach 1 ft. (30 cm) of thread at one end of the rope, and exit upward through an outside-edge end C.

2) Pick up five As and the loop of the clasp, and sew up through the same C your thread just exited to form a loop (**figure 25, a–b**). Retrace the thread path several times to secure the join (not shown in the figure for clarity).

3) Sew through the adjacent end D, pick up an A, and sew through the next two Ds and up through the next corner C (**b–c**).

4) Work as in step 2 to attach the other inside-edge end C to the other loop (**c–d**). Retrace the thread path several times, and end the thread.

5) Repeat steps 1–4 at the other end of the rope.

Make matching earrings

1) Bezel a rivoli, make a small ring, and attach them as in the necklace. Sew through the small ring to exit opposite the bezel attachment, exiting the C between the front and back surfaces to one side of the center C (**figure 26, point a**).

2) Pick up five As, and sew through the corresponding C on the other side of the center C to form a loop (**a–b**). Sew back through the As just added and the C your thread exited at the start of this step, going in the same direction (**b–c**). Retrace the thread path, and end the thread.

3) Open the loop of an ear wire, and attach it the beaded loop.

4) Make another earring. B&B

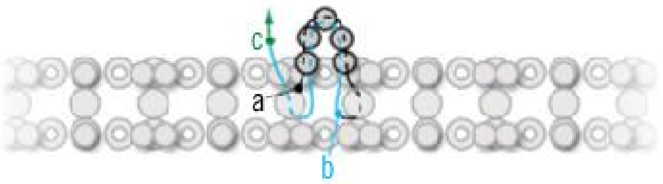

FIGURE 26

Helena Tang-Lim
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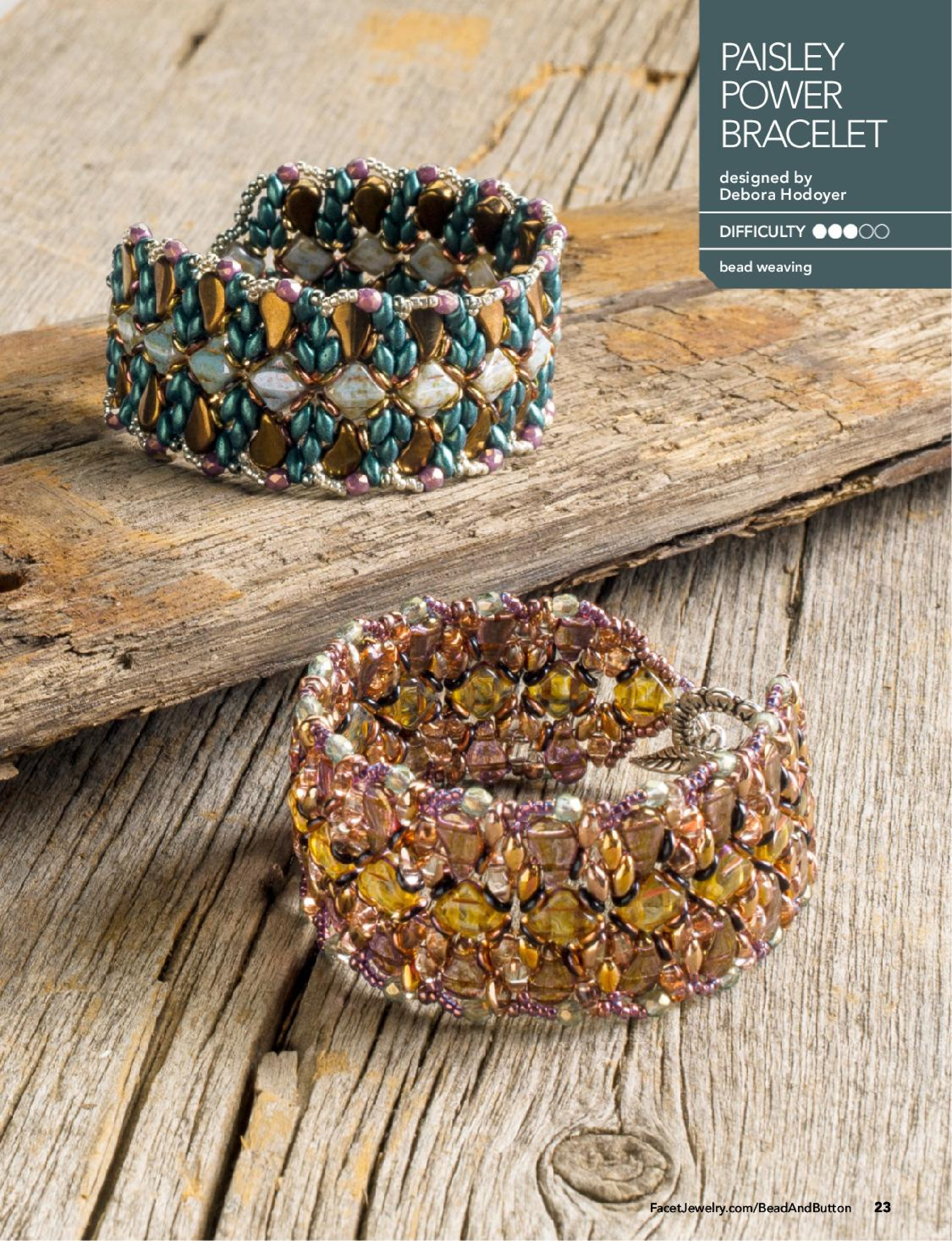
PAISLEY POWER BRACELET

designed by
Debora Hodoyer

DIFFICULTY ●●●○○

bead weaving



materials

transparent gold bracelet 7½ in. (19.1 cm)

- **28** 8 x 5 mm PaisleyDuo beads (transparent topaz gold luster)
- **16** 6 mm Silky beads (crystal picasso)
- **10 g** 2.5 x 5 mm SuperDuo beads (apollo gold)
- **3 g** 3.8 mm O-beads (jet sunset)
- **28** 3 mm fire-polished beads (halo ethereal heavens)
- **1 g** 11º seed beads (Toho PF556, PermaFinish galvanized mauve)
- **2 g** 15º seed beads (Toho 201, gold lustered amethyst)
- **2** 6 mm jump rings
- **1** toggle clasp
- One-G beading thread or Fireline, 6 lb. test
- beading needles, #12

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Find basics online:

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- right-angle weave
- ending and adding thread
- opening and closing jump rings

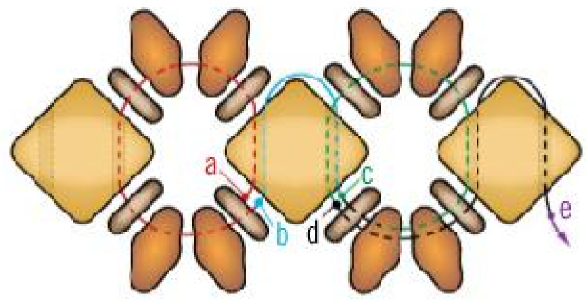

FIGURE 1

PaisleyDuos stylishly embellish the edge of this bracelet while Silky beads and SuperDuos add structure to the center.

How to pick up the Silky beads: With the rounded side facing up and the holes running vertically, sew through the left hole (LH) or the right hole (RH), from the bottom to the top.

How to pick up the PaisleyDuo beads: Pick up the bead from the inside edge (IE) (concave edge) or the outside-edge (OE) (convex edge) through the tip per the instructions.

BASE

1) On a comfortable length of thread, pick up a Silky bead (LH), an O-bead, two SuperDuo beads, an O-bead, a Silky (LH), an O-bead, two SuperDuos, and an O-bead, and sew through the beads again to form a ring (not shown in the figure for clarity), leaving a 6-in. (15 cm) tail **(figure 1, a–b)**. Continue through the next Silky and the open hole of the same Silky, going in the opposite direction **(b–c)**. End the tail thread.

2) Pick up an O-bead, two SuperDuos, an O-bead, a Silky (LH), an O-bead, two SuperDuos, and an O-bead, and sew through the same hole of the Silky your thread is exiting **(c–d)**. Continue through the next five beads in the ring to exit the Silky, and continue through the open hole of the same Silky **(d–e)**.

3) Repeat step 2 13 times to add a total of 16 Silkies for a 7½ in. (19.1 cm) bracelet including approximately ¾ in.(1.9 cm) for the clasp. Add or omit Silky units to adjust the length.

EDGE EMBELLISHMENT

1) Pick up an 11º seed bead, eight 15º seed beads, and an 11º, and sew through the same hole of the Silky to form a loop **(figure 2, a–b)**. Continue through the other hole of the same Silky, the next O-bead, and the open hole of the following SuperDuo **(b–c)**.

2) Pick up a SuperDuo, and sew through the open hole of the next SuperDuo **(c–d)**. Pick up a PaisleyDuo bead (IE) and an O-bead, and sew through the open hole of the next SuperDuo **(d–e)**. Repeat these stitches for the remainder of this edge **(e–f)** using tight tension.

3) Pick up a SuperDuo, and sew through the open hole of the next SuperDuo **(f–g)**. Continue through the next O-bead and Silky, and the open hole of the same Silky **(g–h)**.

4) Repeat step 1 **(h–i)**.

5) Pick up a SuperDuo, and sew through the open hole of the next SuperDuo **(i–j)**. Pick up an O-bead and a PaisleyDuo (OE), and sew through the open hole of the following SuperDuo **(j–k)**. Repeat these stitches for the remainder of this edge **(k–l)**, then repeat the first stitch once more **(l–m)**.

6) Pick up four 11ºs, and sew through the next 10 beads in the end loop **(figure 3, a–b)**. Pick up four 11ºs, and continue through the outside-edge hole of the next SuperDuo and the open holes of the following SuperDuo and PaisleyDuo **(b–c)**.

7) Pick up a SuperDuo, and sew through the open holes of the next SuperDuo and PaisleyDuo **(c–d)**. Repeat this stitch for the remainder of this edge **(d–e)**.

8) Pick up a SuperDuo, and sew through the open hole of the next SuperDuo and the outside-edge hole of the following SuperDuo **(e–f)**.

9) Repeat step 6, but only sew through the last two SuperDuos at the end of the step **(f–g)**.

10) Pick up a SuperDuo, and sew through the open holes of the next PaisleyDuo and SuperDuo **(g–h)**. Repeat this stitch for the remainder of the edge **(h–i)**.

11) Pick up three 11ºs, skip the next SuperDuo, and sew through the following five 11ºs, eight 15ºs, and five 11ºs **(figure 4, a–b)**. Pick up three 11ºs, skip the next SuperDuo, and sew through the outside-edge hole of the following SuperDuo **(b–c)**.

12) Pick up five 15ºs and a 3 mm fire-polished bead, skip the next PaisleyDuo, and sew through the open hole of the following SuperDuo and the outer-edge hole of the next SuperDuo **(c–d)**. Repeat this stitch for the remainder of this edge, but when adding the last stitch, only sew through the next SuperDuo **(d–e)**.

13) Pick up five 11ºs, and sew through the next five 11ºs, eight 15ºs, and five 11ºs **(e–f)**. Pick up five 11ºs, skip the next two SuperDuos, and sew through the open hole of the following SuperDuo **(f–g)**.

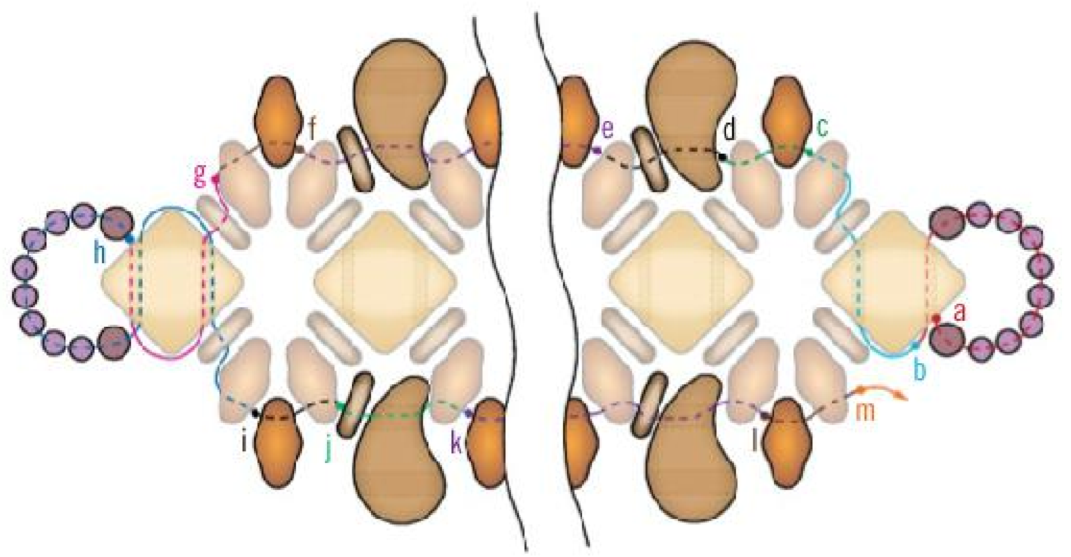

FIGURE 2

14) Pick up a fire-polished bead and five 15ºs, skip the next PaisleyDuo, and sew through the outside-edge hole of the following SuperDuo and the open hole of the next SuperDuo **(g–h)**. Repeat this stitch for the remainder of this edge, but when completing the last stitch, only sew through the outside-edge hole of the next SuperDuo **(h–i)**.

15) Sew through the beadwork as shown (sewing through the end Silky and skipping the end loop) to exit the SuperDuo after the first fire-polished bead added on this edge **(figure 5, a–b)**.

16) Pick up an 11º, skip the first 15º in the next group of five 15ºs, and sew through the following four 15ºs, the fire-polished bead, and the outside-edge hole of the next SuperDuo **(b–c)**. Repeat this stitch for the remainder of this edge **(c–d)**.

17) Sew through the beadwork as shown (sewing through the end Silky and skipping the end loop) to exit the first fire-polished bead and first four 15ºs on this edge **(d–e)**.

18) Pick up an 11º, and sew through the outer-edge hole of the next SuperDuo, the fire-polished bead, and four 15ºs **(e–f)**. Repeat this stitch for the remainder of this edge, but sew through the next 15º and SuperDuo after the last stitch **(f–g)**. End the thread.

19) Use a jump ring to attach half of the clasp to the loop on the end of the bracelet. Repeat for the other end of the bracelet. **B&B**

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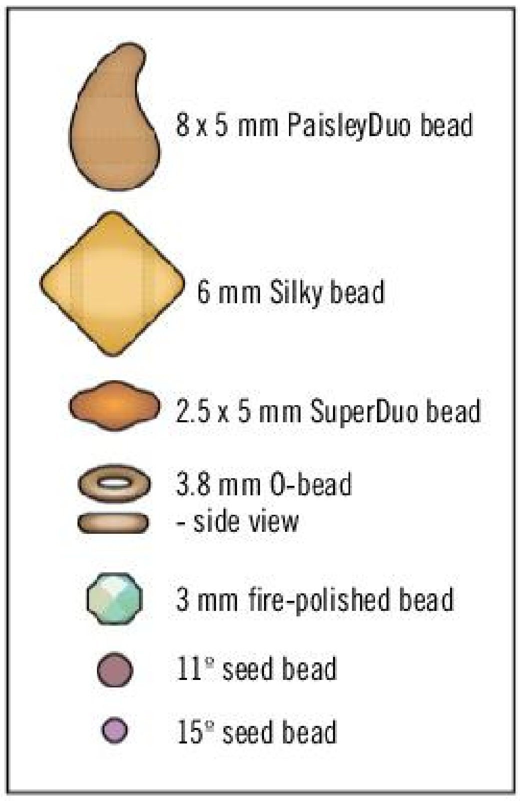

8 x 5 mm PaisleyDuo bead
6 mm Silky bead
2.5 x 5 mm SuperDuo bead
3.8 mm O-bead
- side view
3 mm fire-polished bead
11º seed bead
15º seed bead

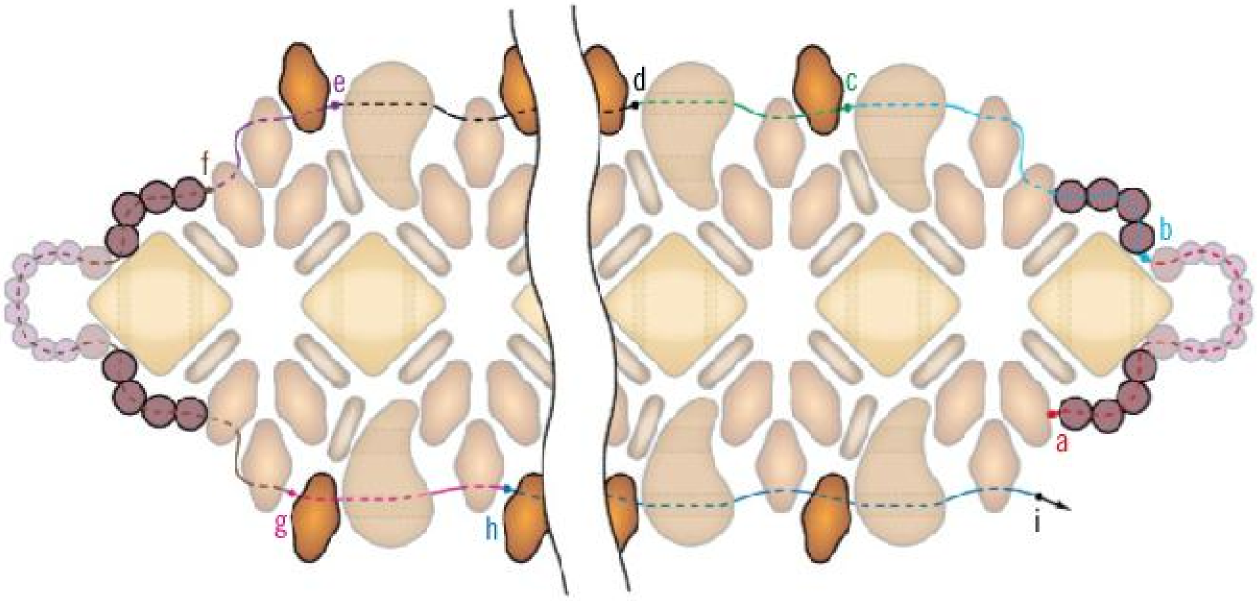


FIGURE 3

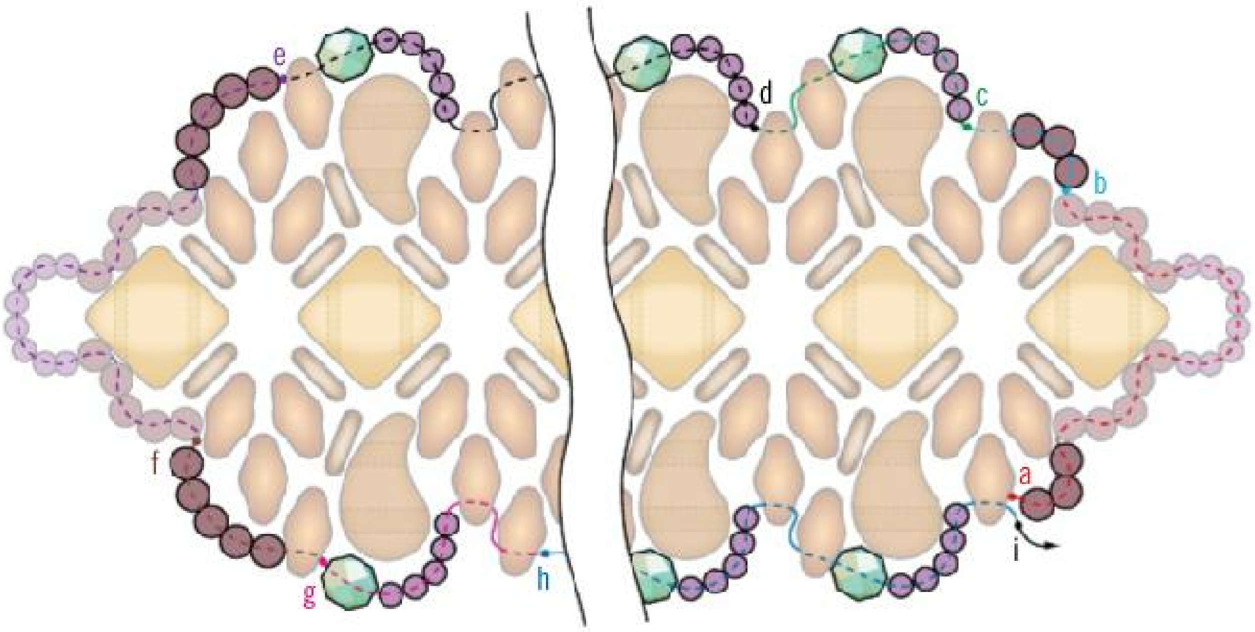


FIGURE 4

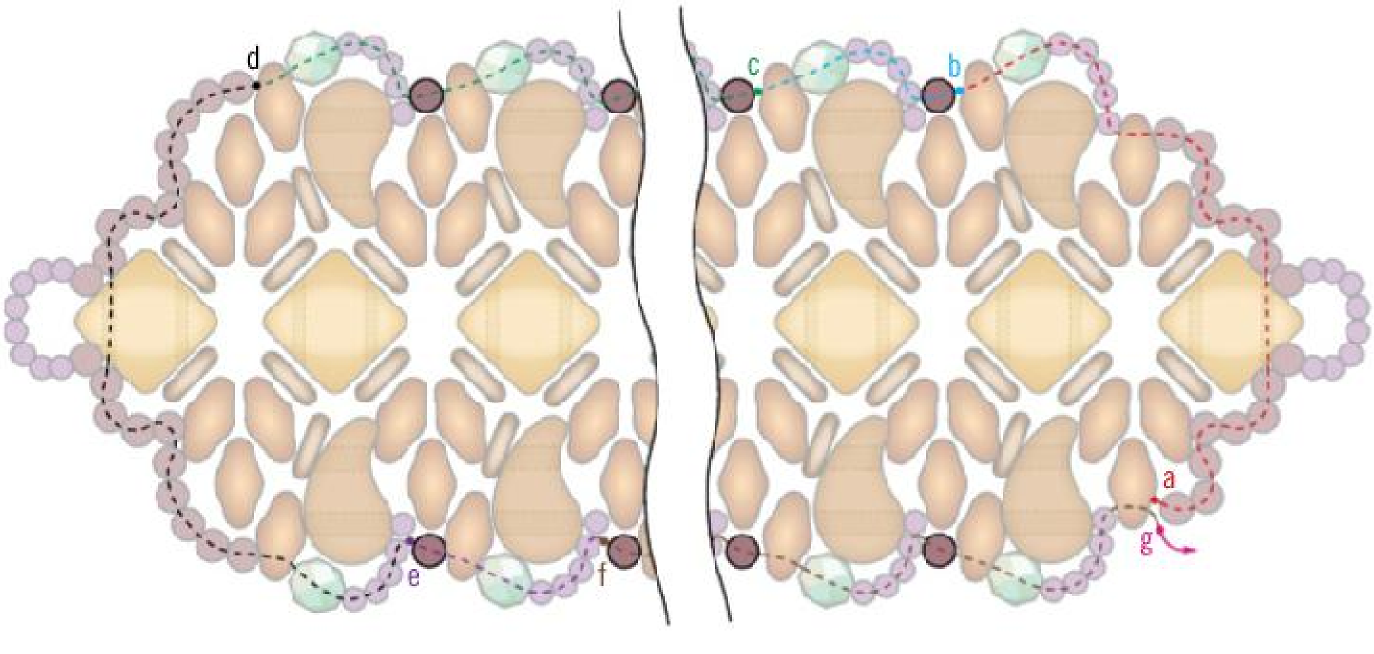


FIGURE 5

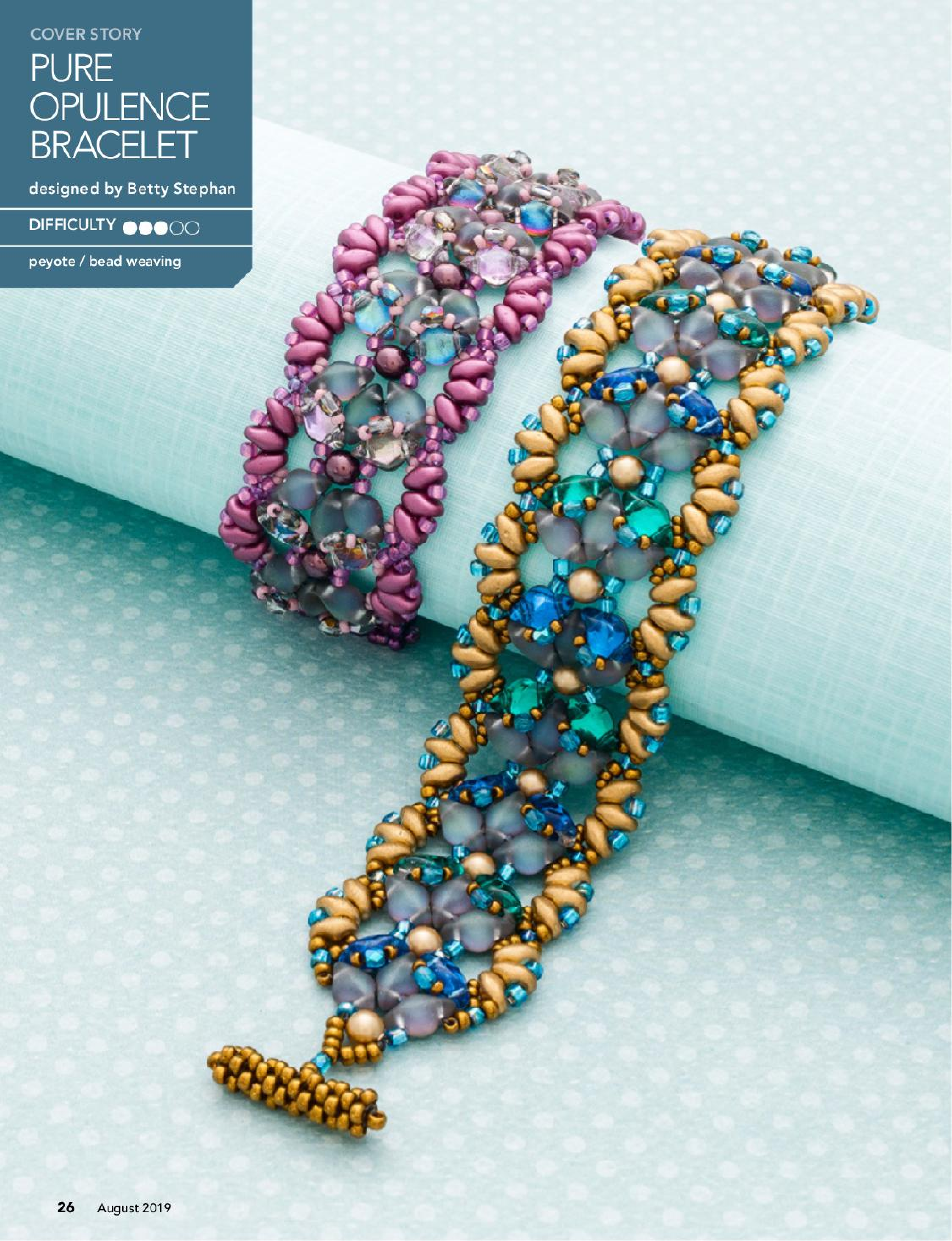
COVER STORY

PURE OPULENCE BRACELET

designed by Betty Stephan

DIFFICULTY ●●●○○

peyote / bead weaving



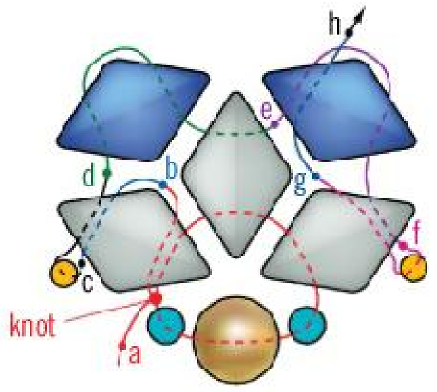


FIGURE 1

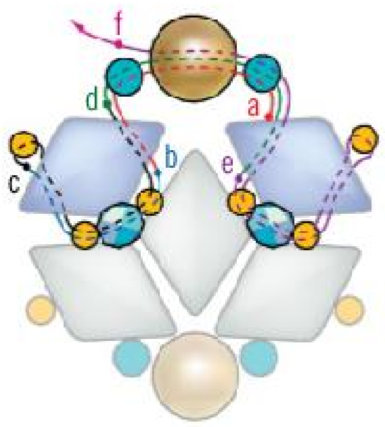
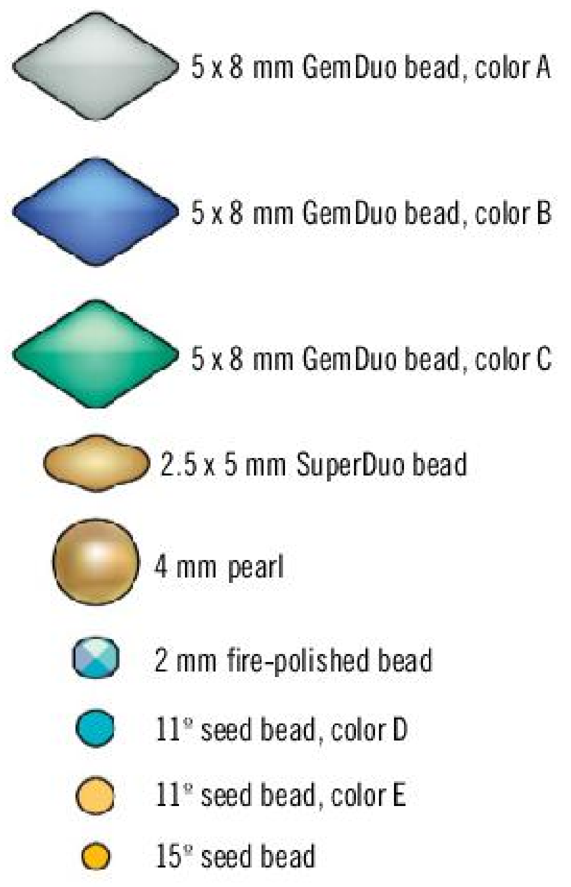


FIGURE 2



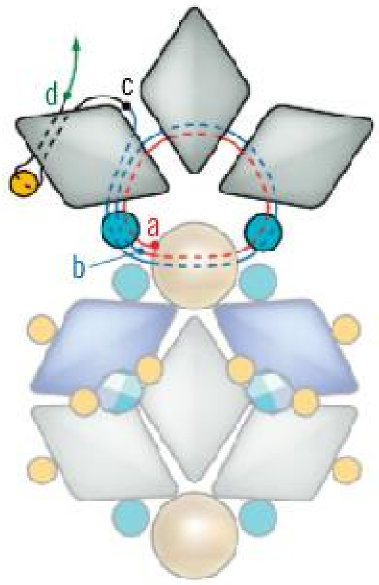


FIGURE 3

materials

blue/gold bracelet 7 in. (18 cm)

- 5 x 8 mm GemDuo beads
  - **36** color A (matte backlit vapor)
  - **12** color B (backlit sapphire)
  - **12** color C (backlit teal)
- **66** 2.5 x 5 mm SuperDuo beads (aztec gold)
- **13** 4 mm glass pearls (Swarovski, vintage gold)
- **24** 2 mm True2 fire-polished beads (transparent aquamarine AB)
- 11º seed beads
  - **1 g** color D (Miyuki 633, silver-lined dark aqua AB)
  - **1 g** color E (Miyuki 457L, light bronze metallic)
- **1 g** 15º seed beads (Miyuki 457L, light bronze metallic)
- Fireline, 6 lb. test
- beading needles, #11 or #12

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- peyote stitch: flat odd-count, cirular, zipping up or joining
- ending and adding thread
- square knot

Capture the grandeur of true elegance with this gorgeous bracelet made of GemDuos, SuperDuos, and seed beads that also features a peyote stitched toggle.

How to pick up the GemDuo beads: With the flat side on your work surface and the faceted side facing up, sew through the left hole (LH) or right hole (RH) per the instructions.

BASE

1) On a comfortable length of thread, pick up three color A GemDuo beads (RH), a color D 11º seed bead, a 4 mm pearl, and a D. Leaving a 6-in. (15 cm) tail, sew through all the beads again (not shown in figure for clarity), tie a square knot, and continue through the first A added **(figure 1, a–b)**, and the open hole of the same A **(b–c)**.

2) Pick up a 15º seed bead, and sew back through the same hole of the A **(c–d)**.

3) Pick up a color B GemDuo bead (LH), sew through the open hole of the same B, and continue through the open hole of the next A **(d–e)**. Repeat this stitch once **(e–f)**. Pick up a 15º, and sew back through the same hole of the A your thread is exiting **(f–g)**. Skip the adjacent hole the next B, and continue through the left hole of the same B as shown **(g–h)**.

4) Pick up a D, a pearl, and a D, and sew through the right hole of the next B **(figure 2, a–b)**.

5) Pick up a 15º, a 2 mm fire-polished bead, and a 15º, and sew through the other hole of the B your thread is exiting **(b–c)**. Pick up a 15º, and sew back through the same hole in the B your thread is exiting, and continue back through the last three beads just added and the right hole of the same B **(c–d)**. Sew back through the next four beads as shown **(d–e)**.

6) Repeat step 5, but stop after exiting the 4 mm pearl when sewing back through the beads **(e–f)**.

7) Pick up a D, three As (RH), and a D, and sew through the pearl, going in the same direction to form a loop **(figure 3, a–b)**. Retrace the thread path of the loop, and continue through the next D and A (RH) in the loop **(b–c)**. Sew through the open hole of the A your thread is exiting, pick up a 15º, and sew back through the same hole of the A **(c–d)**.

8) Repeat steps 3–7 10 times, and then repeat steps 3–6 once more, alternating using color B and color C GemDuos on each repeat. End and add thread as needed.

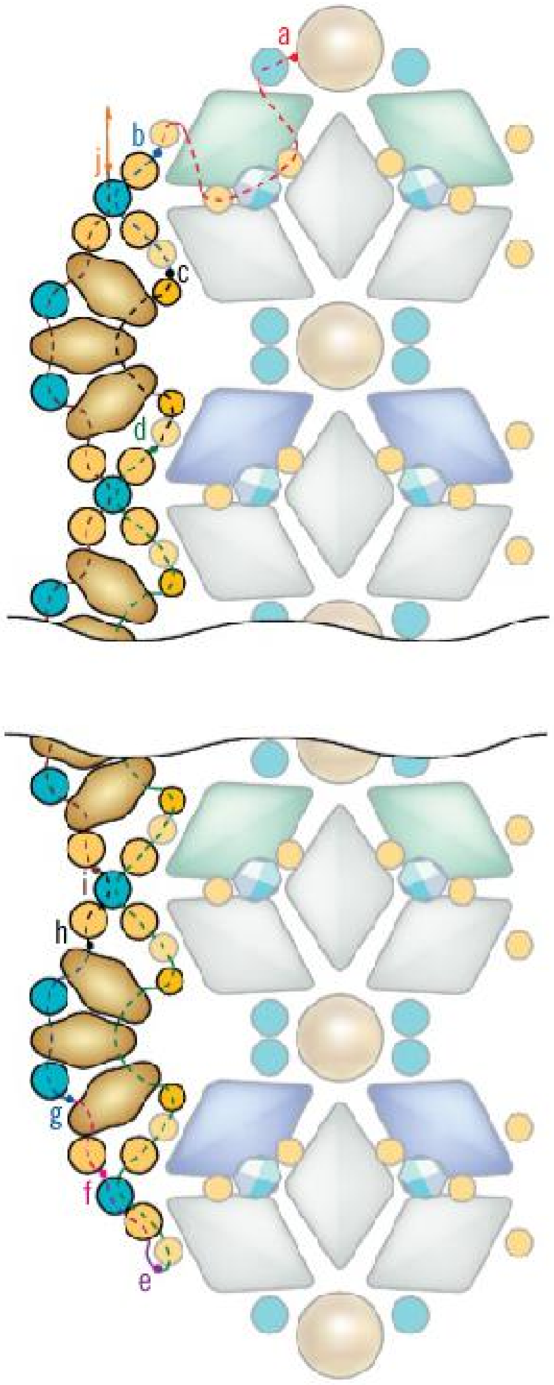


FIGURE 4

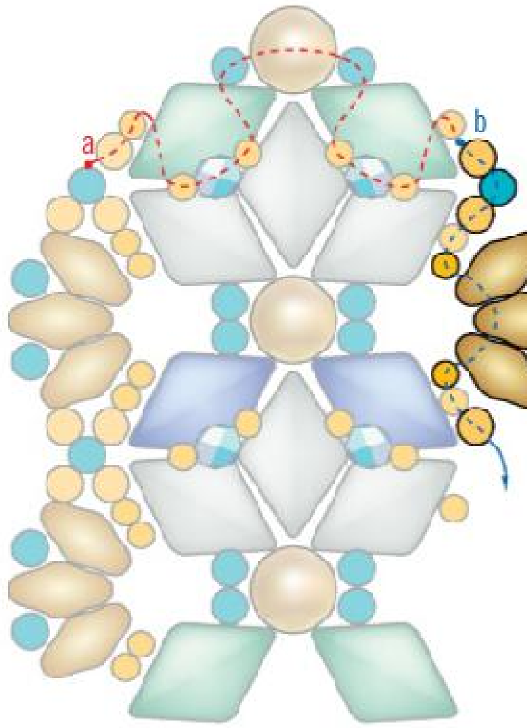


FIGURE 5

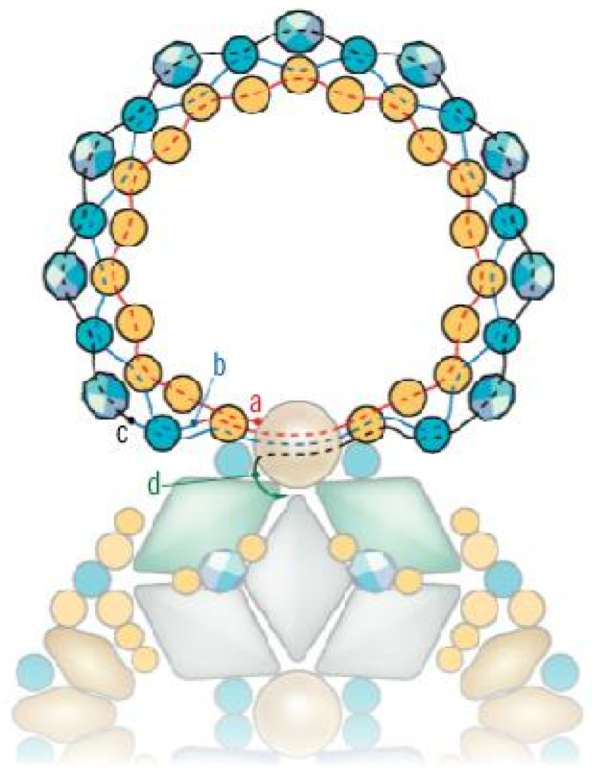


FIGURE 6

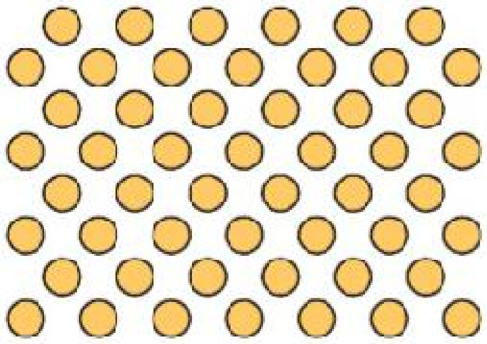


FIGURE 7

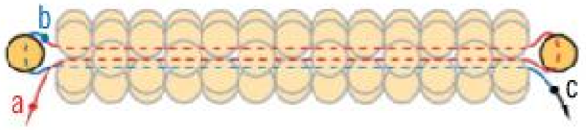


FIGURE 8

EDGE EMBELLISHMENT

1) Sew through the beadwork as shown to exit the first 15º on the edge of the bracelet **(figure 4, a–b)**.

2) Pick up a color E 11º seed bead, a D, and an E, and sew through the next edge 15º **(b–c)** to form a picot. Pick up a 15º, three SuperDuos, and a 15º, and sew through the next edge 15º **(c–d)**. Repeat these two stitches 10 times, and then repeat the first stitch once more to add one more picot **(d–e)**.

3) Reverse direction: Skip the 15º your thread is exiting, and sew back through the next E and D in the picot just added **(e–f)**.

4) Pick up an E, and sew through the open hole of the next SuperDuo **(f–g)**. Pick up a D, and sew through the open hole of the following SuperDuo. Repeat this last stitch once more **(g–h)**. Pick up an E, and sew through the center D in the next picot **(h–i)**. Repeat all of these stitches 10 times for this edge **(i–j)**.

5) Sew through the beadwork as shown to exit the first 15º on the opposite edge **(figure 5, a–b)**.

6) Work as in steps 2–4 to complete the embellishment on this edge. End the tail, but not the working thread.

CLASP

Toggle Ring

1) Sew through the beadwork as needed to exit the end pearl **(figure 6, point a)**.

2) Pick up 21 Es, sew through the pearl your thread is exiting, going in the same direction to form a loop, and continue through the first E added **(a–b)**.

3) Pick up a D, and sew through the next E in the loop. Working in circular peyote, repeat this stitch nine times to complete the round, and continue through the next pearl, E, and first D added in this round **(b–c)**.

4) Pick up a fire-polished bead, and sew through the next D in the previous round. Working in circular peyote, repeat this stitch eight times to complete the round, and continue through the next E and pearl **(c–d)**. Retrace the thread path to secure the beads, and end the working thread and tail.

Toggle Bar

1) On 1 yd. (.9 m) of thread, pick up 13 Es, leaving a 6-in. (15 cm) tail. Working in flat odd-count peyote and using Es, make a strip that is 8 rows long and 13 beads wide **(figure 7)**.

2) Zip up the first and last rows to form a tube.

3) Sew through the hollow center of the tube, exiting the opposite end. Pick up an E, and sew back through the hollow center of the tube **(figure 8, a–b)**. Pick up an E, and sew back through the hollow center **(b–c)**. Retrace the thread path to reinforce the connection. Sew through the beadwork to exit the center E in any row **(figure 9, point a)**.

Print all the materials for the projects in this issue at FacetJewelry.com/resourceguide.

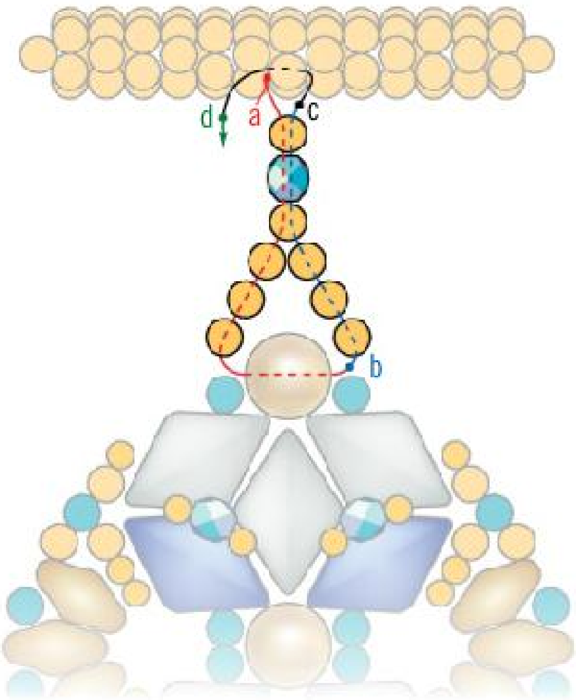
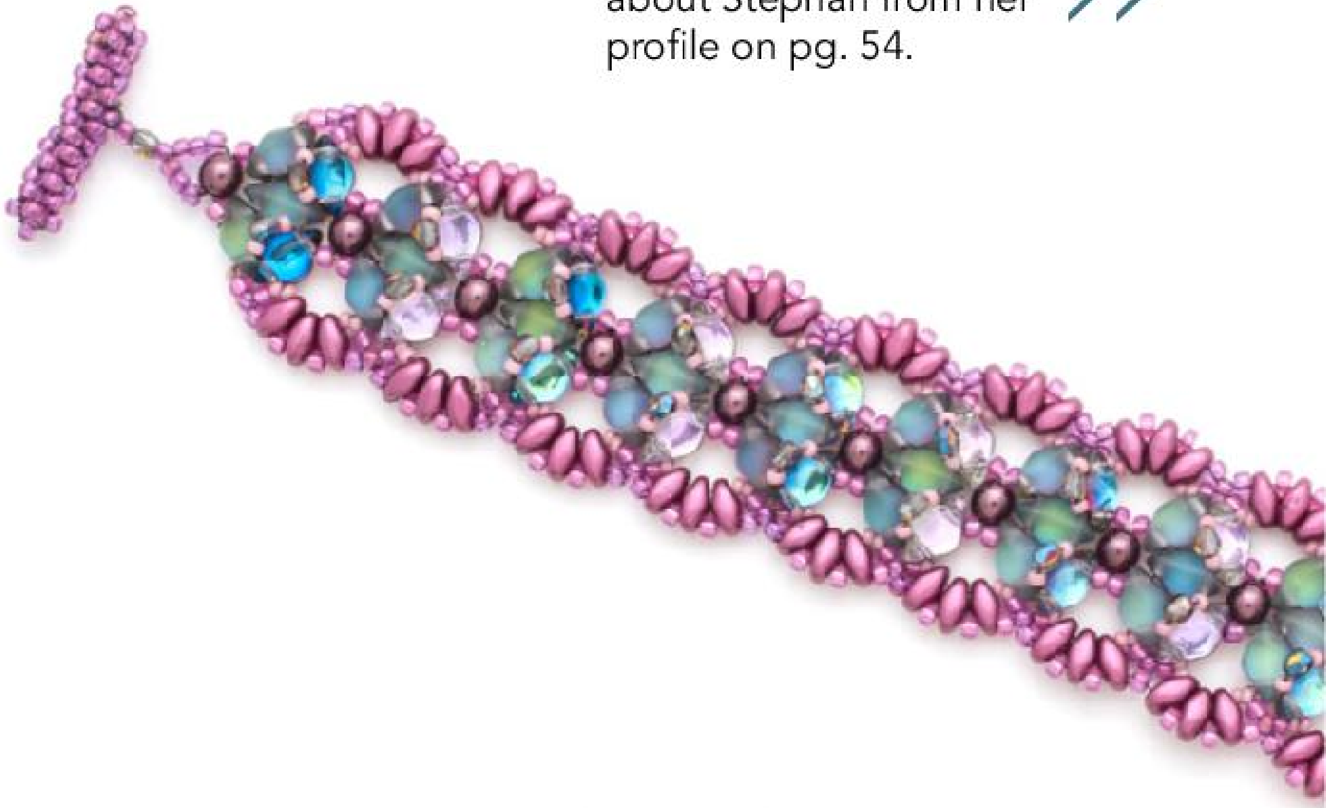
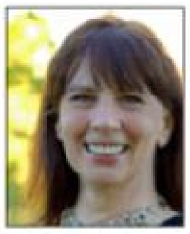


FIGURE 9



Learn more
about Stephan from her profile on pg. 54. >>

4) Place the base face up on your work surface. With the working thread of the toggle bar, pick up an E, a fire-polished bead, and four Es, and sew through the end pearl of the base **(a–b)**. Pick up three Es, skip the last three Es just added, and sew back through the next E, fire-polished bead, and E **(b–c)**. Continue through the E your thread exited at the start of this step, going in the same direction **(c–d)**. Retrace the thread path several times to reinforce the connection, and end the threads. **B&B**



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Soft Flex
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ALL PURPOSE – GLASS, MINERAL & METAL BEADS
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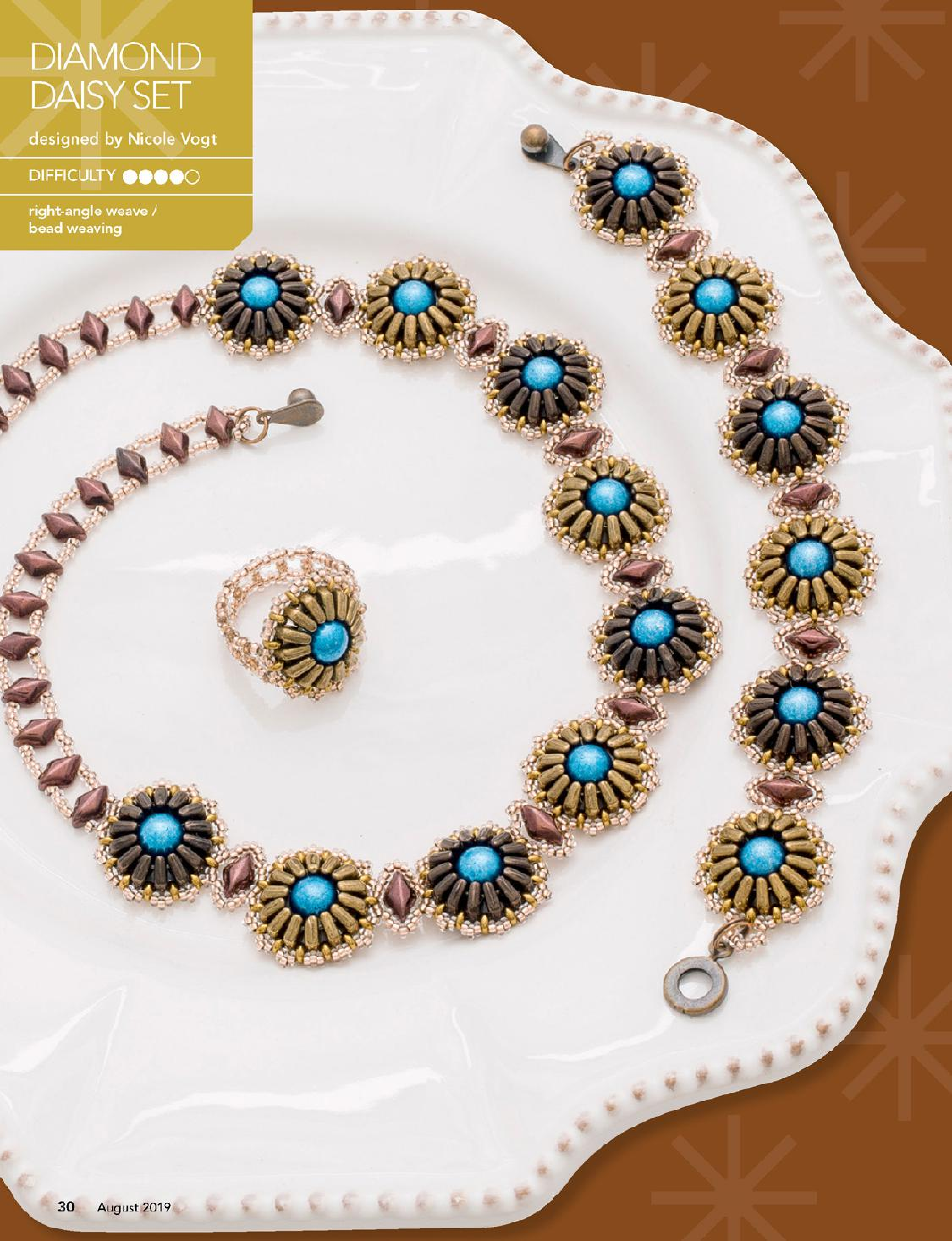
DIAMOND DAISY SET

designed by Nicole Vogt

DIFFICULTY ●●●●○

right-angle weave / bead weaving



materials

all projects

- Fireline, 6 lb. test
- beading needles, #11 or #12

bracelet 7 in. (18 cm)

- **5** 8 x 5 mm GemDuo beads (metallic amethyst luster)
- **6** 7 mm two-hole cabochons (CzechMates, saturated metallic marina)
- 4 x 6 mm Diamond beads
  - **6 g** dark bronze (color A)
  - **6 g** bronze (color B)
- **2 g** 8º Demi beads (Toho 221, bronze)
- **3 g** 11º Demi beads (Toho PF740, PermaFinish copper-lined crystal)
- **1** ball-and-socket clasp
- **2** 6 mm split rings or jump rings
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

necklace 16¾ in. (42.5 cm)
(same colors as bracelet)

- **5 g** 8 x 5 mm GemDuo beads
- **9** 7 mm two-hole cabochons
- 4 x 6 mm Diamond beads
  - **10 g** color A
  - **8 g** color B
- **3 g** 8º Demi beads
- **5 g** 11º Demi beads
- **1** ball-and-socket clasp
- **2** 6 mm split rings or jump rings
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

ring size 7
(same colors as bracelet)

- **1** 7 mm two-hole cabochon
- **2 g** 4 x 6 mm Diamond beads, color B
- **1 g** 8º Demi beads
- **1 g** 11º Demi beads

Find basics online:
FacetJewelry.com/basics

- right-angle weave
- ending and adding thread
- opening and closing jump rings

Join fun components together to create a matching ensemble of beautiful jewelry consisting of a necklace, bracelet, and even a whimsical ring!

How to pick up the cabochon and GemDuo beads: With the flat side on your work surface and the domed or faceted side up, sew through the top hole (TH) or the bottom hole (BH) per the instructions.

BRACELET COMPONENTS

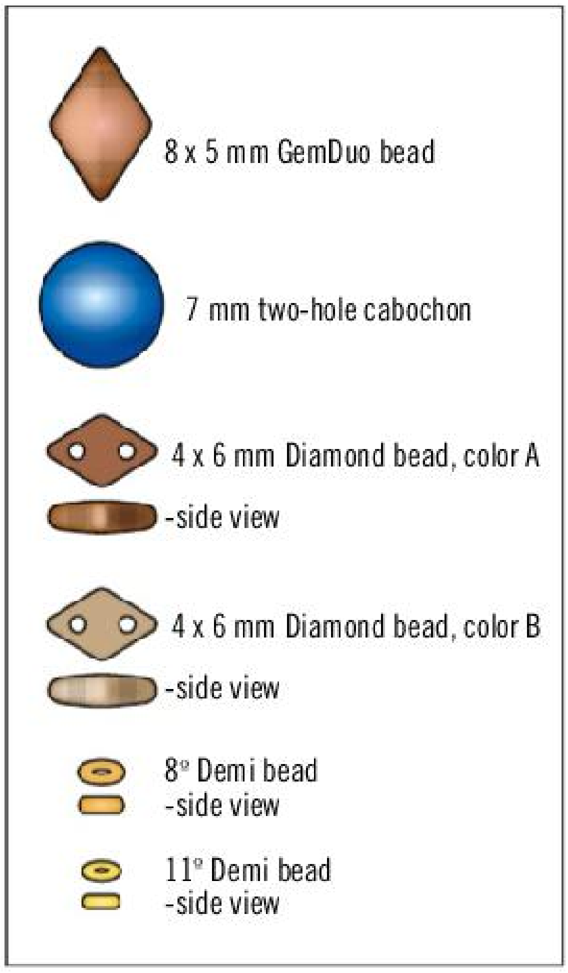
1) On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up a cabochon (BH) and five color A Diamond beads, and sew through the cab (BH), going in the same direction to form a loop around one side of the cab **(figure 1, a–b)**. Pull the working thread and tail tight, and retrace the thread path twice to cinch the beads (not shown in the figure for clarity). Sew through the open hole of the cab **(b–c)**.

2) Pick up five As, and sew through the same hole of the cab, going in the same direction to form a loop around this side of the cab **(figure 2, a–b)**. Retrace the thread path twice to cinch the beads (not shown in the figure for clarity), and sew through the last five As added **(b–c)**.

3) Pick up two As, and sew through the next five As **(figure 3, a–b)**. Pick up two As, and sew through the following seven As **(b–c)**.

4) Sew through the cab (BH), the last two As added in the previous step, and the cab (TH) **(figure 4, a–b)**. Sew through the next two adjacent As and the cabochon (BH) **(b–c)**. Sew through all the As in the ring twice to cinch the beads using tight tension **(c–d)**, and continue through the open hole of the same A your thread is exiting **(d–e)**. End the tail but not the working thread.

note The tips of the Diamond beads closest to the cab should fit tight against the cab with the open holes positioned to the outside.



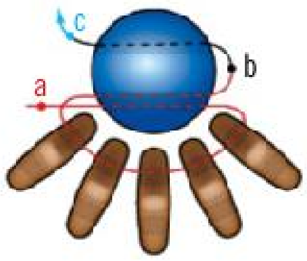


FIGURE 1

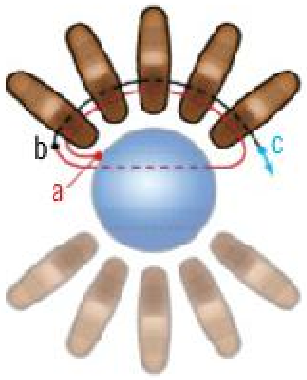


FIGURE 2

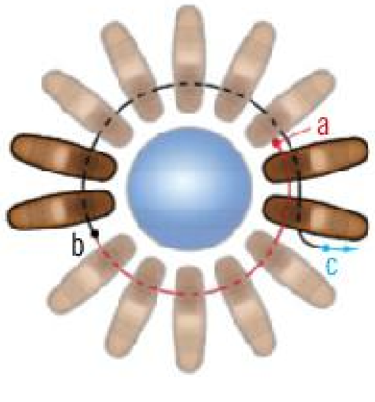


FIGURE 3

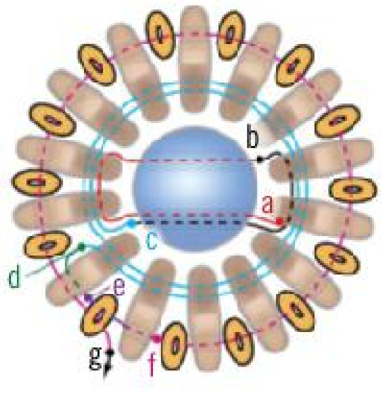


FIGURE 4

5) Pick up an 8º Demi bead, and sew through the open hole of the next A **(e–f)**. Repeat this stitch 13 times to complete the round, retrace the thread path (not shown in the figure for clarity), and continue through the first 8º Demi added **(f–g)**.

6) Pick up three 11º Demi beads, and sew through the next 8º Demi to form a picot **(figure 5, a–b)**. Repeat this stitch 13 times to complete the round **(b–c)**, and retrace the thread path, skipping the center 11º Demi in each picot **(figure 6, a–b)**. Sew through the next two 11º Demis **(b–c)**. Do not end the working thread, and set the component aside.

7) Make two more components using A Diamonds and three components substituting B Diamonds for the As, making a total of six components. This will make a 7-in. (18 cm) bracelet, including 1 in. (2.5 cm) for the clasp.

CONNECTING THE COMPONENTS

1) On your work surface, position a component with A Diamonds to the left of a component with B Diamonds, with the working threads exiting on the right side.

2) With the working thread from the component on the left, pick up an 11º Demi, a GemDuo (TH), and an 11º Demi, and sew through the center 11º Demi in the corresponding picot on the right component **(figure 7, a–b)**. Continue through the next four beads as shown **(b–c)**. Pick up an 11º Demi, and sew through the open hole of the GemDuo. Pick up an 11º Demi, and continue through the center 11º Demi in the corresponding picot on the left component **(c–d)**. Sew through the next four beads as shown, retrace the thread path (not shown in the figure for clarity), and continue through the first 11º Demi added in this step **(d–e)**.

3) Pick up five 11º Demis, skip the GemDuo, and sew through the following 11º Demi **(figure 8, a–b)**. Sew through the next six beads as shown **(b–c)**. Repeat these stitches, but only sew through five beads at the end of the stitch **(c–d)**, and retrace the thread path to reinforce.

4) Work as in steps 1–3 until all six components are attached, alternating between A and B components. End the threads between the components, but do not end the working thread on the last component.

CLASP

1) Attach a split ring to each half of the clasp.

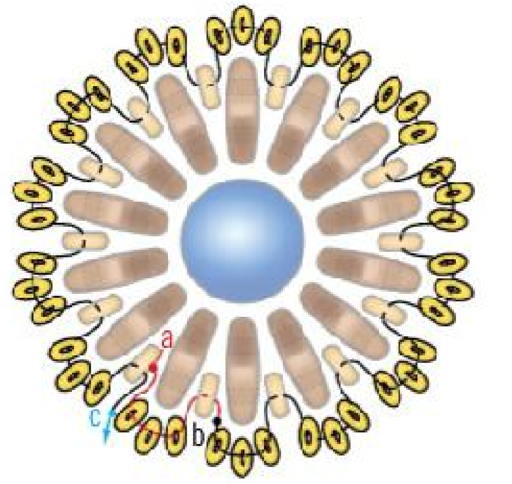


FIGURE 5

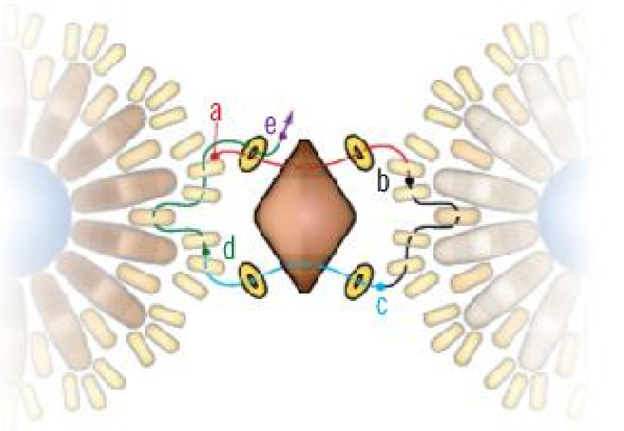


FIGURE 7

2) With the working thread of the last component, pick up seven 11º Demis and a split ring with the clasp attached, and sew through the same five 11º Demis your thread last exited as shown **(figure 9, a–b)**. Retrace the thread path several times, and end the thread.

3) Add a new thread to the other end, and repeat steps 1–2 to attach the other half of the clasp.

NECKLACE

1) Work as in steps 1–6 of "Bracelet components" to make five components using As and four components using Bs.

2) Make the first half of a neck strap: Work as in steps 1–3 of "Connecting the components" until you've joined an A component, a B component, and an A component. The first A component will become the center component in the necklace. Do not end the thread on the last component added.

3) Make a curving join: With the working thread of the last component, sew through the next four beads to exit the center 11º Demi in the following picot as shown **(figure 10, a–b)**. Position a new B component to the right of the last component. Work as in steps 2–3 of "Connecting the components." There should be four unattached picots on the top edge of the third component.

4) Work another curving join, except add an A component, making sure there are four unattached picots on the fourth component.

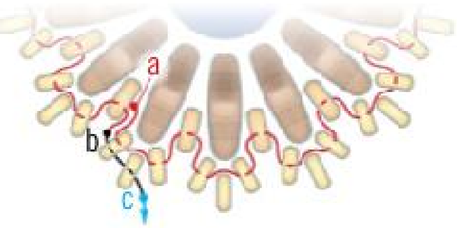


FIGURE 6

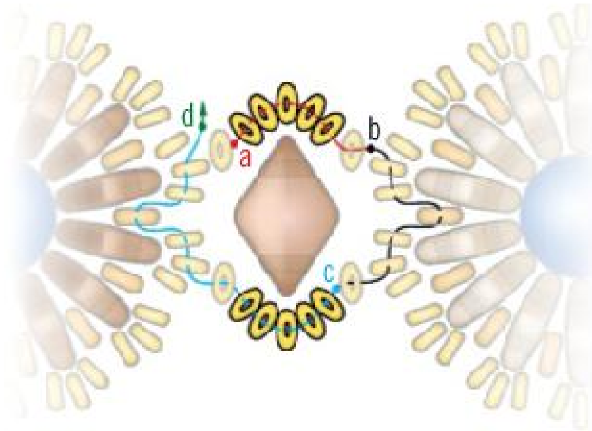


FIGURE 8

5) With the working thread of the last component added, pick up an 11º Demi and a GemDuo (TH) **(figure 11, a–b)**. Pick up a repeating pattern of four 11º Demis and a GemDuo (TH) **(b–c)** 10 times **(c–d)**. End and add thread as needed.

6) Add the clasp: Attach a split ring to each half of the clasp. Pick up seven 11º Demis and a split ring with half of the clasp attached, and sew through the open hole of the GemDuo your thread is exiting **(d–e)**.

7) Pick up six 11º Demis, and sew through the open hole of the next GemDuo **(e–f)**. Repeat this stitch 10 times **(f–g)**. Pick up an 11º Demi, and sew through the center 11º Demi in the picot below the one your thread is exiting **(g–h)**. Sew through the beadwork as shown to exit the 11º Demi your thread exited at the start of this step **(h–i)**. Retrace the thread path through all the beads just added, and end the working thread.

8) With the working thread of a new color B component, work as in steps 1–3 of "Connecting the components" to join this component to the first A component so there are four unattached picots on the top edge of the A component **(figure 12, a–b)**.

9) Working from right to left, attach the remaining components as before as follows:

- Attach an A component so there are five unattached picots on the top edge of the previous B component (straight join).
- Attach a B component so there are four

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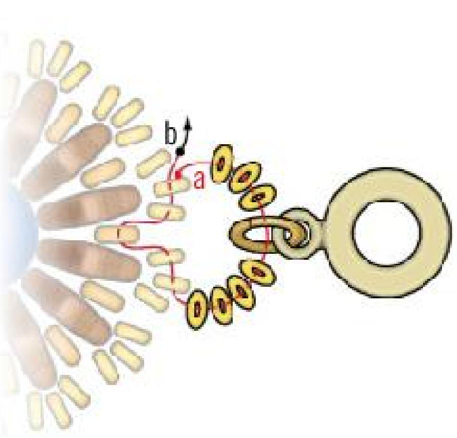


FIGURE 9

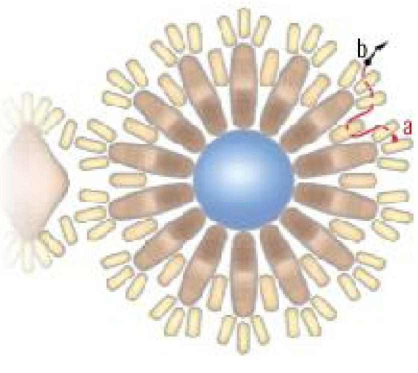


FIGURE 10

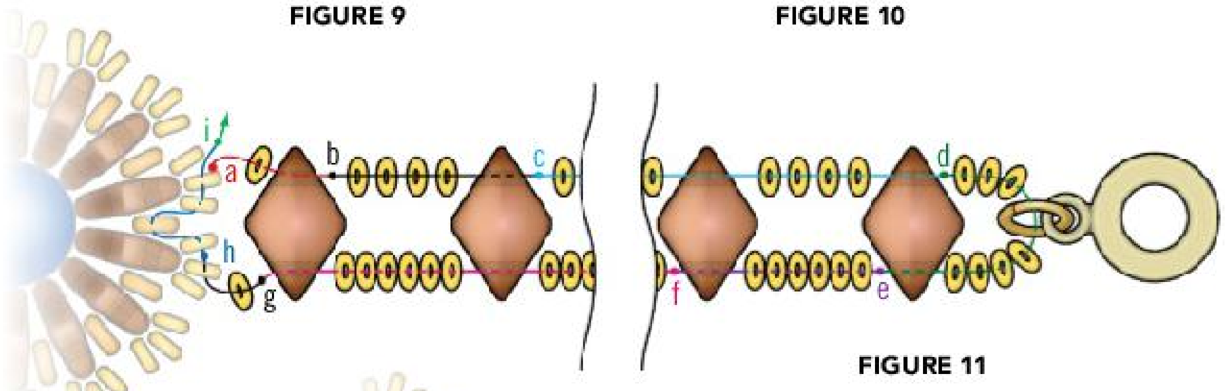
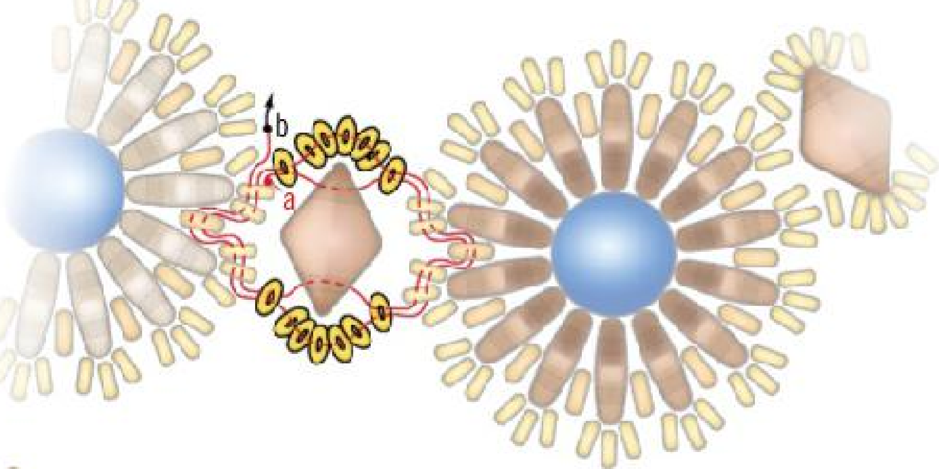


FIGURE 11

FIGURE 12



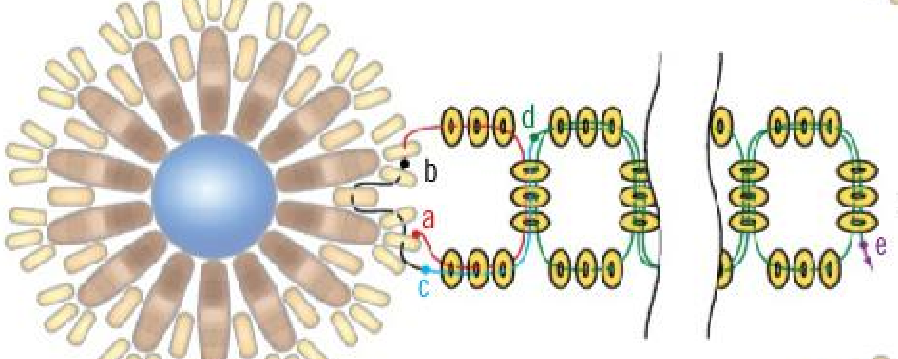
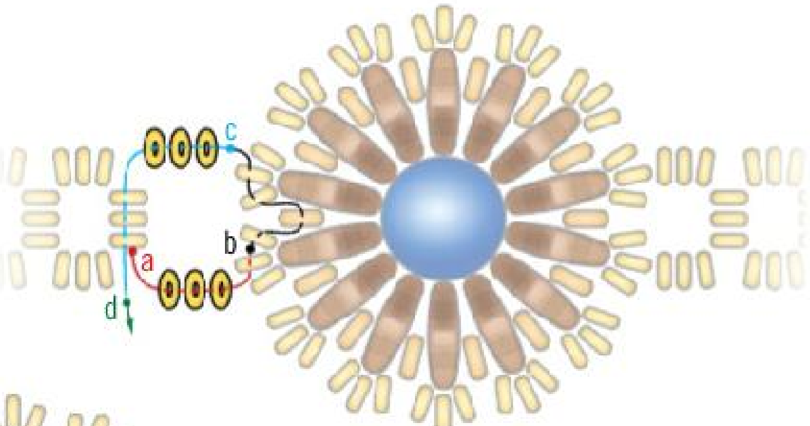


FIGURE 13

FIGURE 14



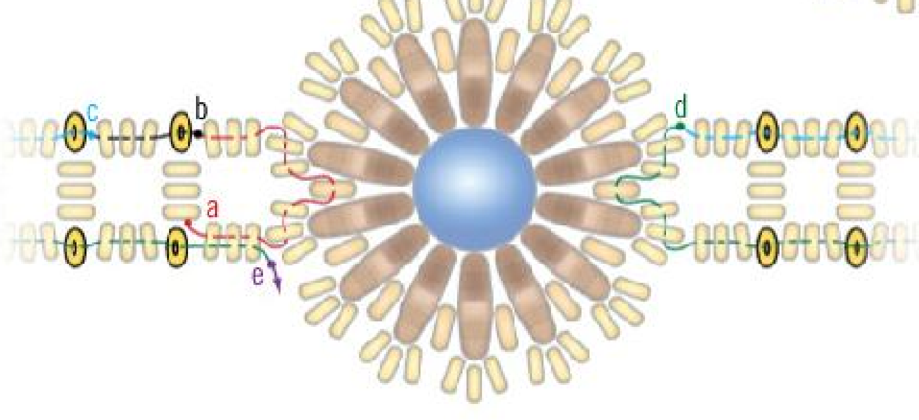


FIGURE 15

unattached picots on the top edge of the previous A component (curved join).

- Attach an A component so there are four unattached picots on the top edge of the previous B component (curved join).
- Attach a new 2-ft. (61 cm) thread to the end color A component so there are five unattached picots along the top edge and your thread is exiting the center 11º Demi opposite the previous connection, with the thread pointing toward the top of the component. Repeat steps 5–7 to complete the neck strap.

RING

1) Work as in steps 1–6 of "Bracelet components" to make a component using Bs.

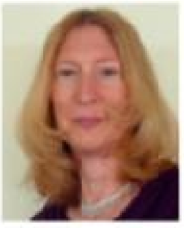
2) With the working thread, pick up nine 11º Demis, and sew through the center 11º Demi in the next picot as shown **(figure 13, a–b)**. Sew through the next four beads to exit the 11º Demi your thread exited at the start of this step **(b–c)**. Continue through the first six 11º Demis added **(c–d)** to form a right angle weave (RAW) stitch.

3) Work in RAW using nine Demi 11ºs for each stitch for a total of 10 stitches to make a size 7 ring **(d–e)**. To adjust the size, work more or fewer RAW stitches as needed.

4) Wrap the band under the component, and connect the end RAW unit to the opposite side of the component: Pick up three Demi 11ºs, and sew through the corresponding center 11º Demi **(figure 14, a–b)**. Sew through the next four beads as shown **(b–c)**. Pick up three 11º Demis, and sew through the three 11º Demis your thread exited at the start of this step **(c–d)**. Retrace the thread path to reinforce the connection.

5) Sew through the beadwork as shown to exit the last three 11º Demis added **(figure 15, a–b)**. Pick up an 11º Demi, and sew through the next three 11º Demis along this edge **(b–c)**. Repeat this last stitch nine times to add an 11º Demi between each RAW stitch **(c–d)**.

6) Sew through the beadwork to the other edge of the band, and work as in step 5 to add an 11º Demi between the RAW stitches on the opposite edge **(d–e)**. **B&B**



Nicole Vogt
drei_kleine_perlen@gmx.de
dreikleineperlen.blogspot.com

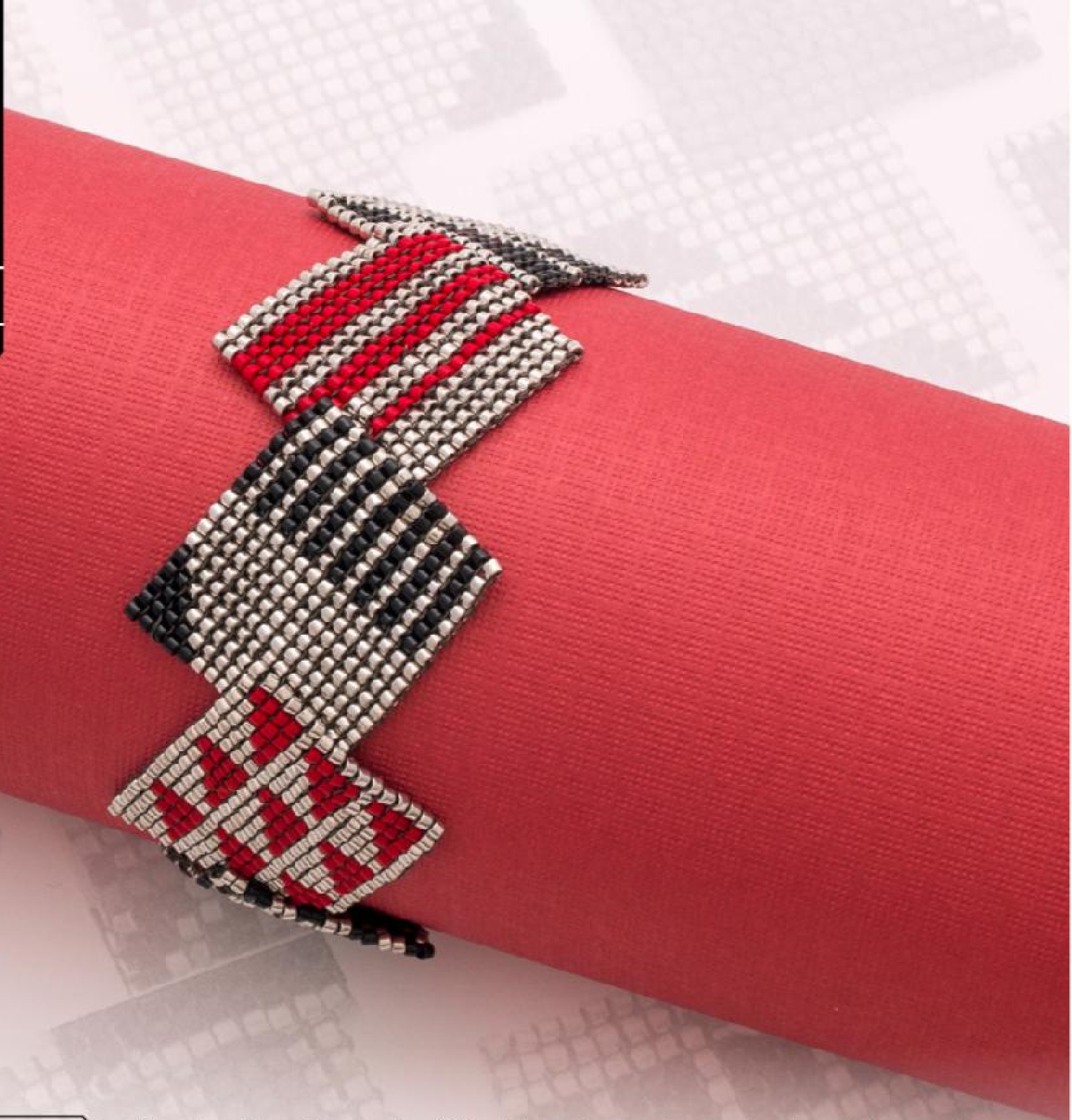
ART DECO BRACELET

designed by Diane Fitzgerald

DIFFICULTY ●●●○○

square stitch

25 YEARS



Inspired by the work of Parisian decorative artist Jean Dunand, this stunning bracelet consists of eight square stitch panels in a classic color scheme of silver, black, and red arranged in geometric designs.

materials
eight-square bracelet
8 in. (20 cm)

- 11º cylinder beads
  - **7 g** color A (Miyuki DB0035, galvanized silver)
  - **3 g** color B (Miyuki DB0010, opaque black)
  - **3 g** color C (Miyuki DB0723, opaque red)
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** snaps, size 4/0 (6 mm)

Find basics online:
FacetJewelry.com/basics

- square stitch
- ending and adding thread

Use doubled thread throughout this project to add strength and stability to the beadwork. Refer to the **patterns** or **word charts** to determine what color beads to pick up.

1) Center a needle on 4 yd. (3.6 m) of thread. Working with doubled thread, pick up two 11º cylinder beads (the first bead in row 1 and the first bead in row 2 of Square 1), and leaving an 8-in. (20 cm) tail, sew through them both again so they sit side by side **(figure 1, a–b)**.

2) Pick up the next pair of beads (the second bead in row 2 and the second bead in row 1), sew through the previous pair of beads, and continue through the first bead just added **(figure 2, a–b)**.

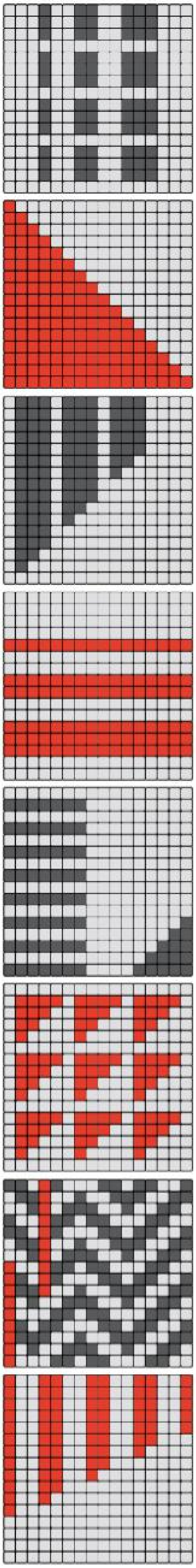
3) Continuing to follow the **pattern** or **word chart**, work as in step 2 **(figure 3, a–b)** for the length of the first two rows.

4) Work the next row in square stitch: Pick up the end bead of the row, sew through the end bead in the previous row, and sew through the new bead again **(figure 4, a–b)**.

5) Pick up the next bead in the new row, sew through the corresponding bead in the previous row, and continue through the new bead **(figure 5, a–b)**. Following the **pattern**, repeat this stitch to the end of the row.

6) Ending and adding thread as needed, repeat step 5 to complete the remaining rows. When the square is complete, end the working thread and tail.

7) Follow the **pattern** or **word chart** to stitch Square 2, but don't end the working thread. When the square is complete, place the corner of Square 2 over the corner of Square 1 as shown, overlapping it by eight rows down and three rows over **(figure 6)**. Using the working thread



PATTERN

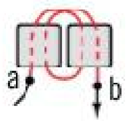


FIGURE 1

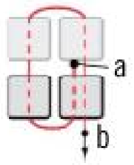


FIGURE 2

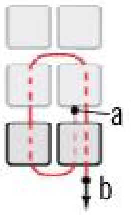


FIGURE 3

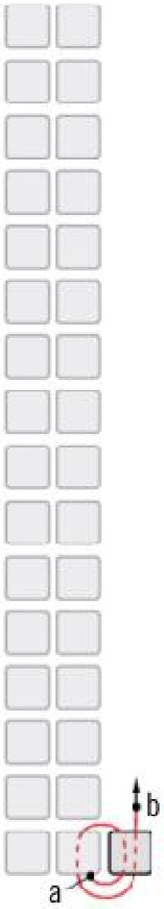


FIGURE 4

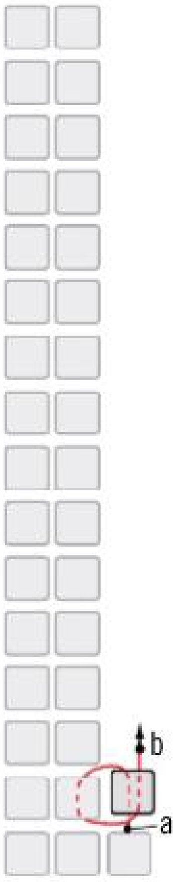


FIGURE 5

11º cylinder beads
⬜ color A
⬛ color B
🟥 color C

Jean Dunand

1877–1942

Jean Dunand began his training as a sculptor when he was only 14. Later, he turned to cabinetmaking, wood carving, interior design, metalwork, including copper, brass, and gold, and even lacquer under the guidance of a Japanese lacquerist. This versatile background served him well. During his career, he won many prestigious awards and is known as a leader in the Art Deco style.

Although his early jewelry was made primarily for his wife, he is well-known for a series of lacquer chokers worn by jazz singer Josephine Baker, which embodied African motifs, and were suggestive of neck rings worn by certain African women. His classic style makes his jewelry as appealing today as it was nearly a hundred years ago.

At 28, he turned away from sculpting and committed to a career in the decorative arts to earn a living. This allowed him to devote himself to a profession he loved rather than beg for commissions.

His keen powers of observation enabled him to decorate vases, panels, furniture, and other objects with a variety of motifs such as nudes, animals, and geometric shapes. His amazing work reflects the translation of Japanese and African influences into the Art Deco style.

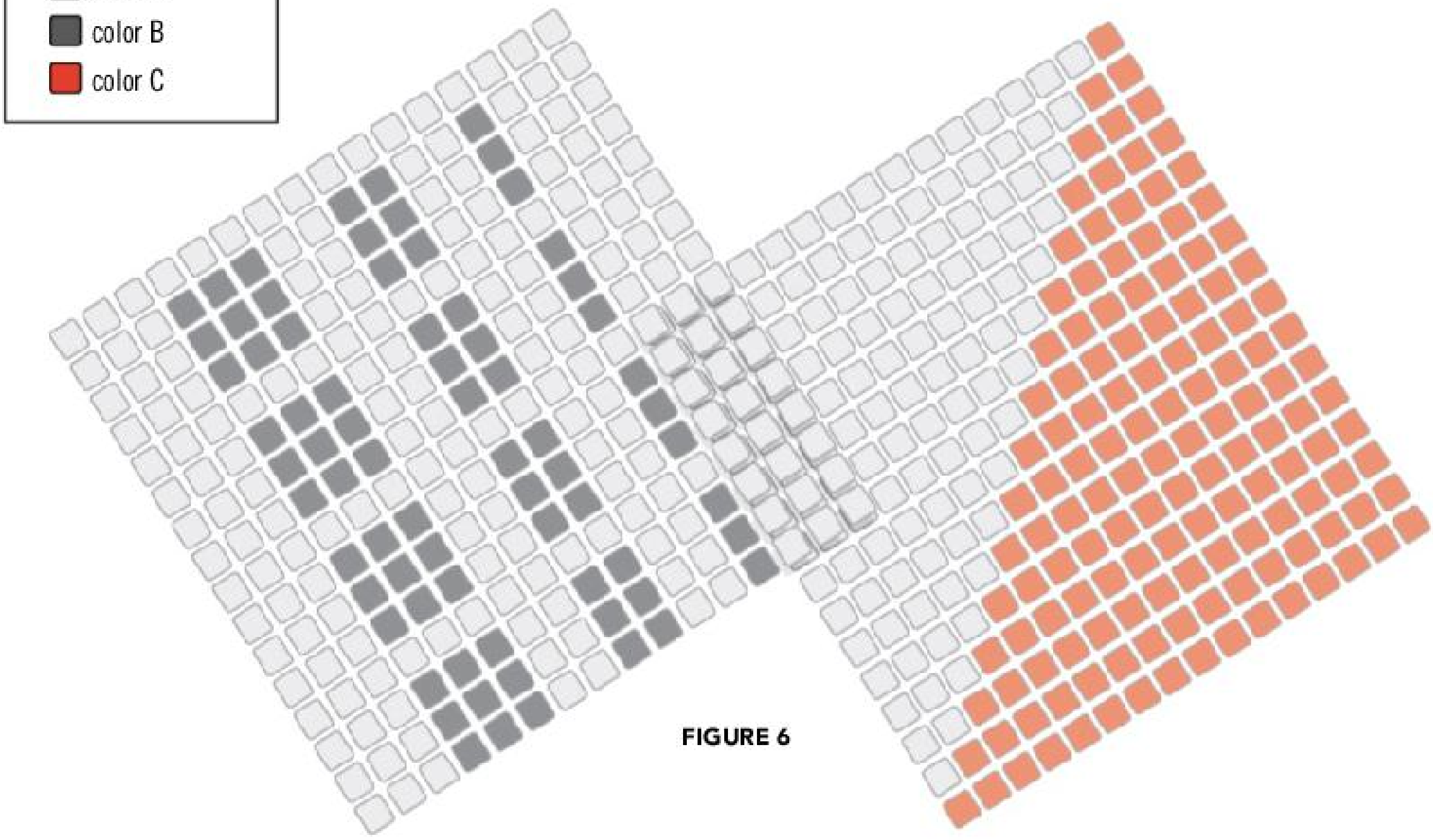


FIGURE 6

and following a square stitch thread path, sew the panels together, attaching each bead to the corresponding bead in the other panel. End the working thread and tail.

8) Continue working as in step 7 to make and attach six more panels, or as many as are needed to reach the desired length. Each square is 1 in. (2.5 cm). To adjust the length, stitch more or fewer squares, or add or omit rows from one of the end panels.

9) Attach a new 12-in. (30 cm) thread to an end square, exiting the corner opposite the connection to the adjacent square. Sewing through the beads and snaps as needed, sew the male halves of the snaps to the underside of this part of the square, keeping them within the eight-by-three-row area that corresponds to the area that would be a connection point if you were to add another square (**figure 7**). Make sure the snaps are attached in the surface that the adjacent square is not attached to. End the thread.

10) Attach a new 12-in. (30 cm) thread to the other end square, and attach the remaining snap halves to the corner opposite the previous connection. Make sure the snap halves are positioned appropriately and are on the opposite surface from the other end so the end squares will overlap correctly. End the thread.

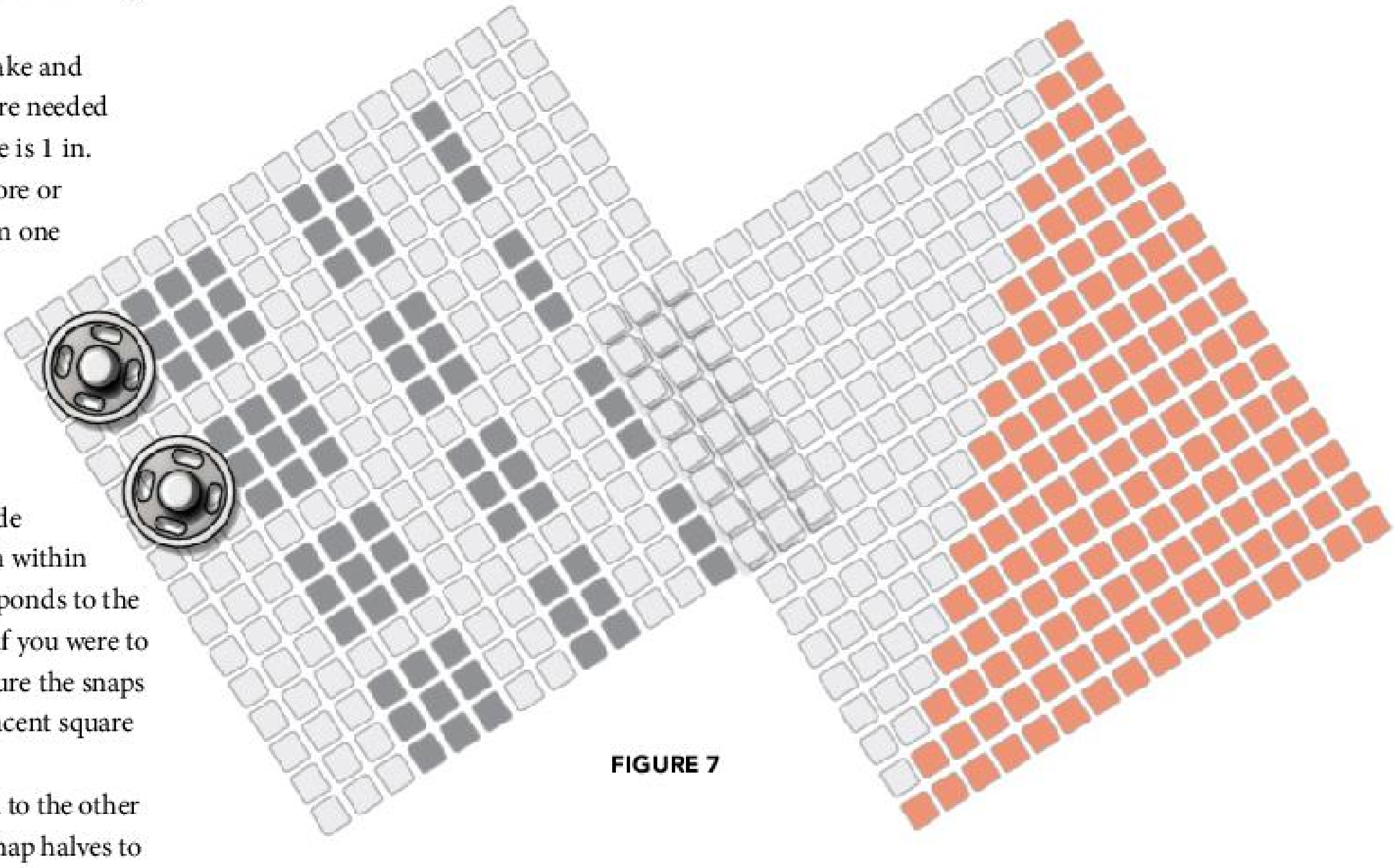


FIGURE 7

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WORD CHARTS

Square 1

Rows 1–2: (2)A x 16

Row 3: (16)A

Row 4: (3)B, (1)A, (3)B, (1)A, (3)B, (1)A, (3)B, (1)A

Row 5: (1)A, (3)B, (1)A, (3)B, (1)A, (3)B, (1)A, (3)B

Row 6: (3)B, (1)A, (3)B, (1)A, (3)B, (1)A, (3)B, (1)A

Row 7: (16)A

Row 8: (16)A

Row 9: (1)A, (3)B, (1)A, (3)B, (1)A, (3)B, (1)A, (3)B

Row 10: (3)B, (1)A, (3)B, (1)A, (3)B, (1)A, (3)B, (1)A

Row 11: (16)A

Row 12: (16)A

Row 13: (1)A, (3)B, (1)A, (3)B, (1)A, (3)B, (1)A, (3)B

Row 14: (16)A

Row 15: (16)A

Row 16: (16)A

Square 2

Rows 1–2: (2)A x 14, CA, (2)C

Row 3: (3)C, (13)A

Row 4: (12)A, (4)C

Row 5: (5)C, (11)A

Row 6: (10)A, (6)C

Row 7: (7)C, (9)A

Row 8: (8)A, (8)C

Row 9: (9)C, (7)A

Row 10: (6)A, (10)C

Row 11: (11)C, (5)A

Row 12: (4)A, (12)C

Row 13: (13)C, (3)A

Row 14: (2)A, (14)C

Row 15: (15)C, (1)A

Row 16: (16)C

Square 3

Rows 1–2: (2)A x 16

Row 3: (16)A

Row 4: (16)A

Row 5: (11)A, (5)B

Row 6: (6)B, (10)A

Row 7: (9)A, (7)B

Row 8: (16)A

Row 9: (7)A, (9)B

Row 10: (10)B, (6)A

Row 11: (5)A, (11)B

Row 12: (16)A

Row 13: (3)A, (13)B

Row 14: (14)B, (2)A

Row 15: (1)A, (15)B

Row 16: (16)A

Square 4

Rows 1–2: (2)A x 4, (2)C, (2)A x 2, (2)C x 2, (2)A x 2, (2)C x 3, (2)A x 2

Row 3: (2)A, (3)C, (2)A, (2)C, (2)A, (1)C, (4)A

Row 4: (4)A, (1)C, (2)A, (2)C, (2)A, (3)C, (2)A

Row 5: (2)A, (3)C, (2)A, (2)C, (2)A, (1)C, (4)A

Row 6: (4)A, (1)C, (2)A, (2)C, (2)A, (3)C, (2)A

Row 7: (2)A, (3)C, (2)A, (2)C, (2)A, (1)C, (4)A

Row 8: (4)A, (1)C, (2)A, (2)C, (2)A, (3)C, (2)A

Row 9: (2)A, (3)C, (2)A, (2)C, (2)A, (1)C, (4)A

Row 10: (4)A, (1)C, (2)A, (2)C, (2)A, (3)C, (2)A

Row 11: (2)A, (3)C, (2)A, (2)C, (2)A, (1)C, (4)A

Row 12: (4)A, (1)C, (2)A, (2)C, (2)A, (3)C, (2)A

Row 13: (2)A, (3)C, (2)A, (2)C, (2)A, (1)C, (4)A

Row 14: (4)A, (1)C, (2)A, (2)C, (2)A, (3)C, (2)A

Row 15: (2)A, (3)C, (2)A, (2)C, (2)A, (1)C, (4)A

Row 16: (4)A, (1)C, (2)A, (2)C, (2)A, (3)C, (2)A

Square 5

Rows 1–2: (2)A x 11, AB, (2)B x 4

Row 3: (3)B, (13)A

Row 4: (14)A, (2)B

Row 5: (1)B, (15)A

Row 6: (16)A

Row 7: (16)A

Row 8: (16)A

Row 9: (16)A

Row 10: (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B

Row 11: (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A

Row 12: (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B

Row 13: (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A

Row 14: (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B

Row 15: (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A

Row 16: (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B, (1)A, (1)B

Square 6

Rows 1–2: (2)A, CA, (2)A x 4, CA, (2)A x 4, CA, (2)A x 4

Row 3: (3)A, (2)C, (3)A, (2)C, (3)A, (2)C, (1)A

Row 4: (1)A, (3)C, (2)A, (3)C, (2)A, (3)C, (2)A

Row 5: (1)A, (4)C, (1)A, (4)C, (1)A, (4)C, (1)A

Row 6: (16)A

Row 7: (4)A, (1)C, (4)A, (1)C, (4)A, (1)C, (1)A

Row 8: (1)A, (2)C, (3)A, (2)C, (3)A, (2)C, (3)A

Row 9: (2)A, (3)C, (2)A, (3)C, (2)A, (3)C, (1)A

Row 10: (1)A, (4)C, (1)A, (4)C, (1)A, (4)C, (1)A

Row 11: (16)A

Row 12: (1)A, (1)C, (4)A, (1)C, (4)A, (1)C, (4)A

Row 13: (3)A, (2)C, (3)A, (2)C, (3)A, (2)C, (1)A

Row 14: (1)A, (3)C, (2)A, (3)C, (2)A, (3)C, (2)A

Row 15: (1)A, (4)C, (1)A, (4)C, (1)A, (4)C, (1)A

Row 16: (16)A

Square 7

Rows 1–2: BA, (2)B, BA, (2)A, AB, (2)B, BA, (2)A, AB, (2)B, BA, (2)A, AB, (2)B, BA, (2)A

Row 3: (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A

Row 4: (1)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (1)B

Row 5: (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B

Row 6: (1)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (1)A

Row 7: (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B

Row 8: (1)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (1)B

Row 9: (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A

Row 10: (1)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (1)A

Row 11: (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A

Row 12: (1)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (1)B

Row 13: (2)A, (2)B, (2)A, (10)C

Row 14: (1)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (1)A

Row 15: (2)A, (2)B, (2)A, (2)B, (2)A, (2)B, (2)A, (2)B

Row 16: (1)B, (2)A, (2)B, (2)A, (9)C

Square 8

Rows 1–2: CA, AC x 4, (2)A x 11

Row 3: (16)A

Row 4: (6)C, (10)A

Row 5: (9)A, (7)C

Row 6: (16)A

Row 7: (16)A

Row 8 : (8)C, (8)A

Row 9: (7)A, (9)C

Row 10: (16)A

Row 11: (16)A

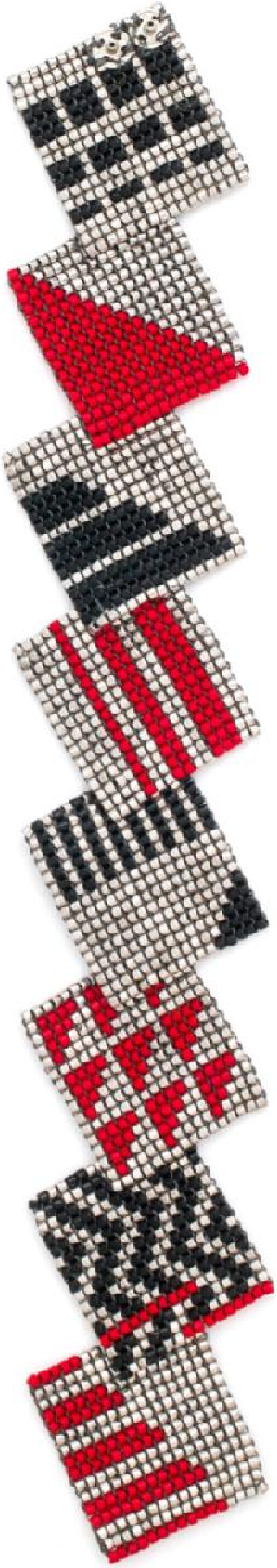
Row 12: (10)C, (6)A

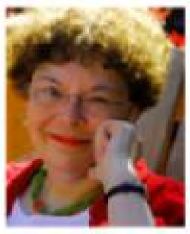
Row 13: (5)A, (11)C

Row 14: (16)A

Row 15: (16)A

Row 16: (12)C, (4)A.





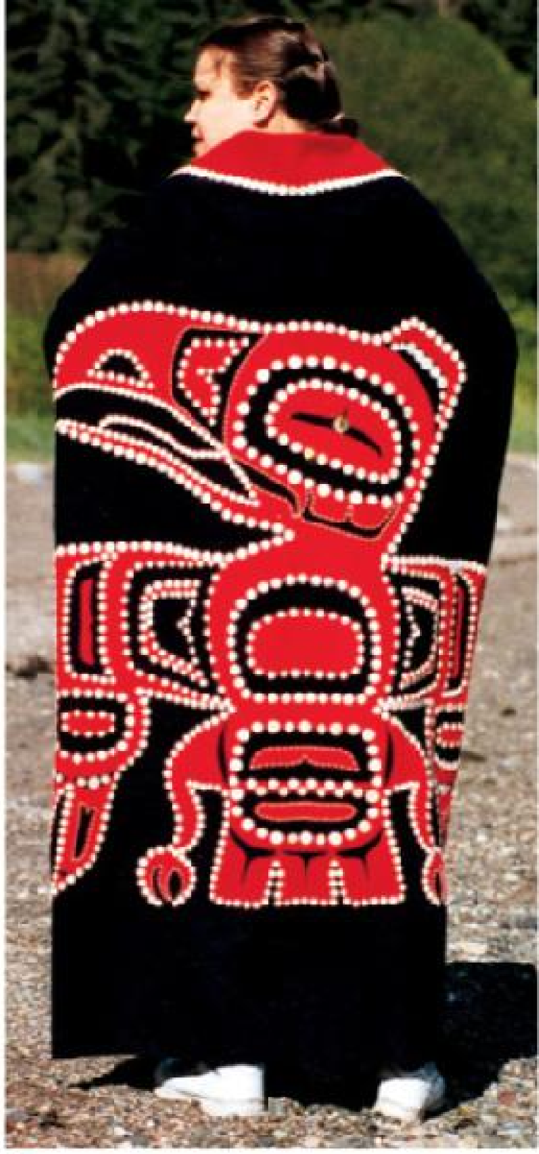
Diane Fitzgerald
dmfbeads@bitstream.net
dianefitzgerald.com

Pushing buttons

The staff at *Bead&Button* magazine has had a long love affair with buttons. We have published projects, tips, profiles, book reviews, and stories, all of which were inspired and dedicated to buttons.

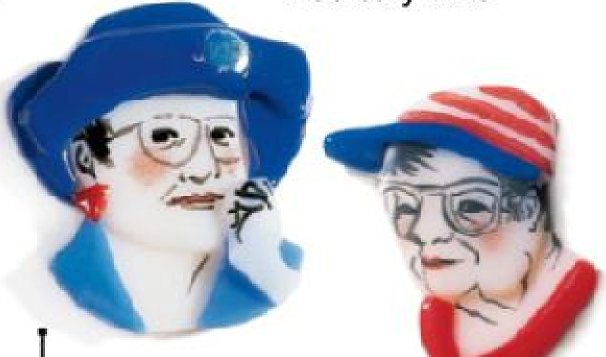
In our archives, you will find profiles on button moguls and artisans. Collectors recount button addictions, including highs and woes. If you dig deep, you will even discover a story of sunken button treasure and, yes, a button fairy tale.

While over the years we have drifted apart, thoughts of dear buttons are never too far away. Enjoy a button sampling from the past 25 years! B&B



Button blankets

Haida Indian Carrie Sykes wore this elaborate button robe, which she made in 1984 during an apprenticeship with her grandmother, Vesta Johnson.
February 1998

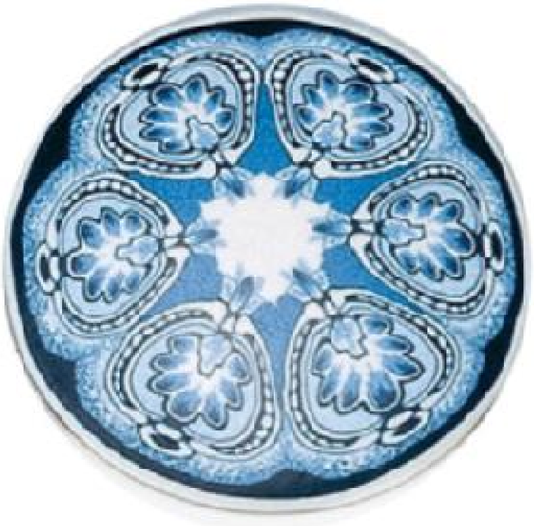


Button artist

Kay Ferguson described her portrait buttons as having "a picture-perfect niche." The process began with drawings, and then she turned the images into technological treasures thanks to computer-guided lasers.
August 2000

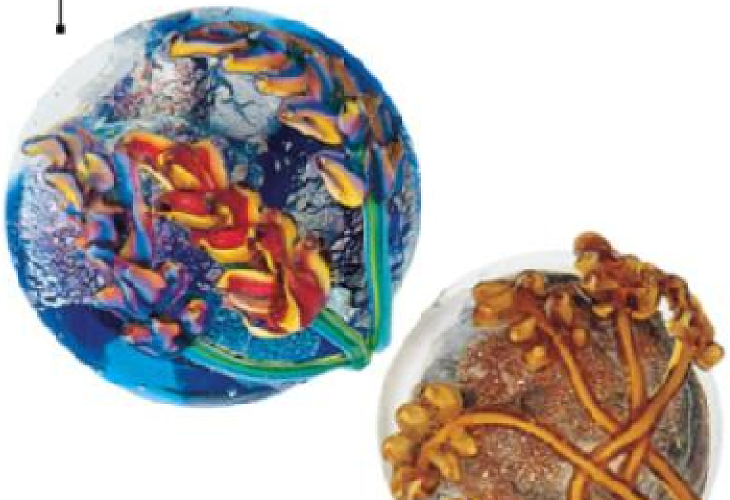
In pursuit of a button

Millicent Safro penned an article tracing buttons throughout history, and revealed a centuries-old fascination with the small wonders.
December 2008



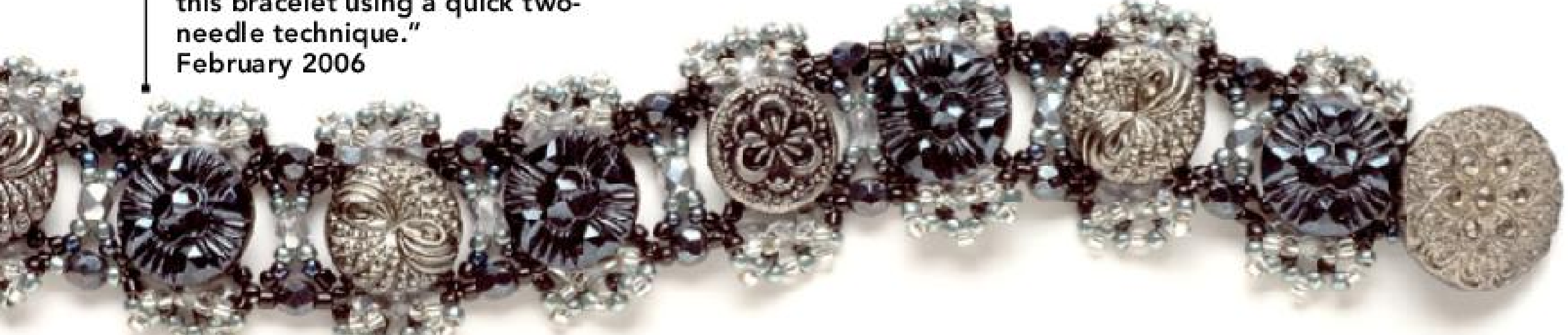
1998 Embellishments

Before BeadDreams, we held the Embellishment competition. In 1998, Dede Leupold entered polymer-cane buttons inspired by Spode dinnerware.
December 1998



Button artist profile

Glass artist Leah Fairbanks offered insight on her intricately designed glass buttons with natural themes.
June 1998



Collector's item

Melody MacDuffee offered inspiration: "Bring your button collections to life when you make this bracelet using a quick two-needle technique."
February 2006

Look for the projects with this icon on FacetJewelry.com, and search the site with the designer's name. Plus, you'll find many back issues of *Bead&Button* for sale on JewelryAndBeadingStore.com.

through the years

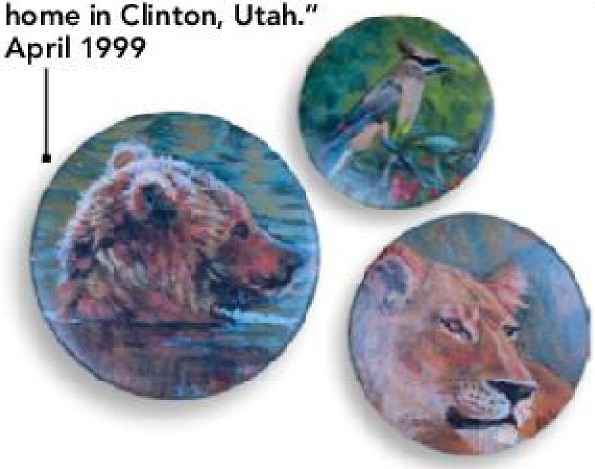
by Diane Jolie

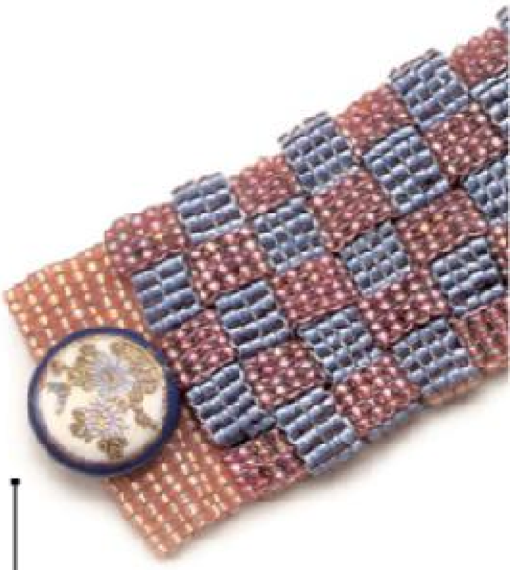
Beaded buttons

Nancy Sathre-Vogel designed a button made of seed beads using bead weaving.
August 2006

Miniature masterpieces

Influenced by her button-collecting father, Sandi Williams painted acrylics directly on mother-of-pearl and wood buttons. "In fact, they're so special that 250 of these tiny masterpieces provided the down payment on their family's home in Clinton, Utah."
April 1999





Basket weave bracelet

Karen Frankfeldt fastened her right-angle weave and square stitch bracelet with a lovely antique Satsuma porcelain button.
October 2003

Button brooches

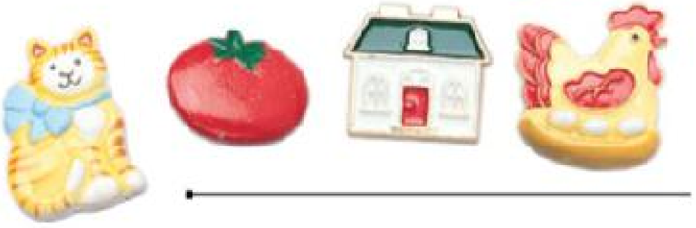
Jody Young shared an embroidery project with a button serving as the centerpiece. Note: No shanks were cut in the making of these brooches!
April 1997

Great impressions

Sarajae Helm used Sculpey Flex to cast vintage buttons for a faux-carved appearance.
August 1998

Button gown

We took a look at jewelry and fashion designer Peter Ciesla's gown, featuring sewn-on buttons inspired by a happy accident.
December 2003



Button entrepreneur

Known as the creative energy behind JHB Button, Jean Howard Barr shared a few of her company favorites and the passion that started it all. (FYI: Blumenthal Lansing Buttons acquired JHB in 2014.)
June 1997

Madam button

We profiled Millicent Safro — world renowned button expert and owner of museum-like button meccas in New York City and Chicago.
October 1999

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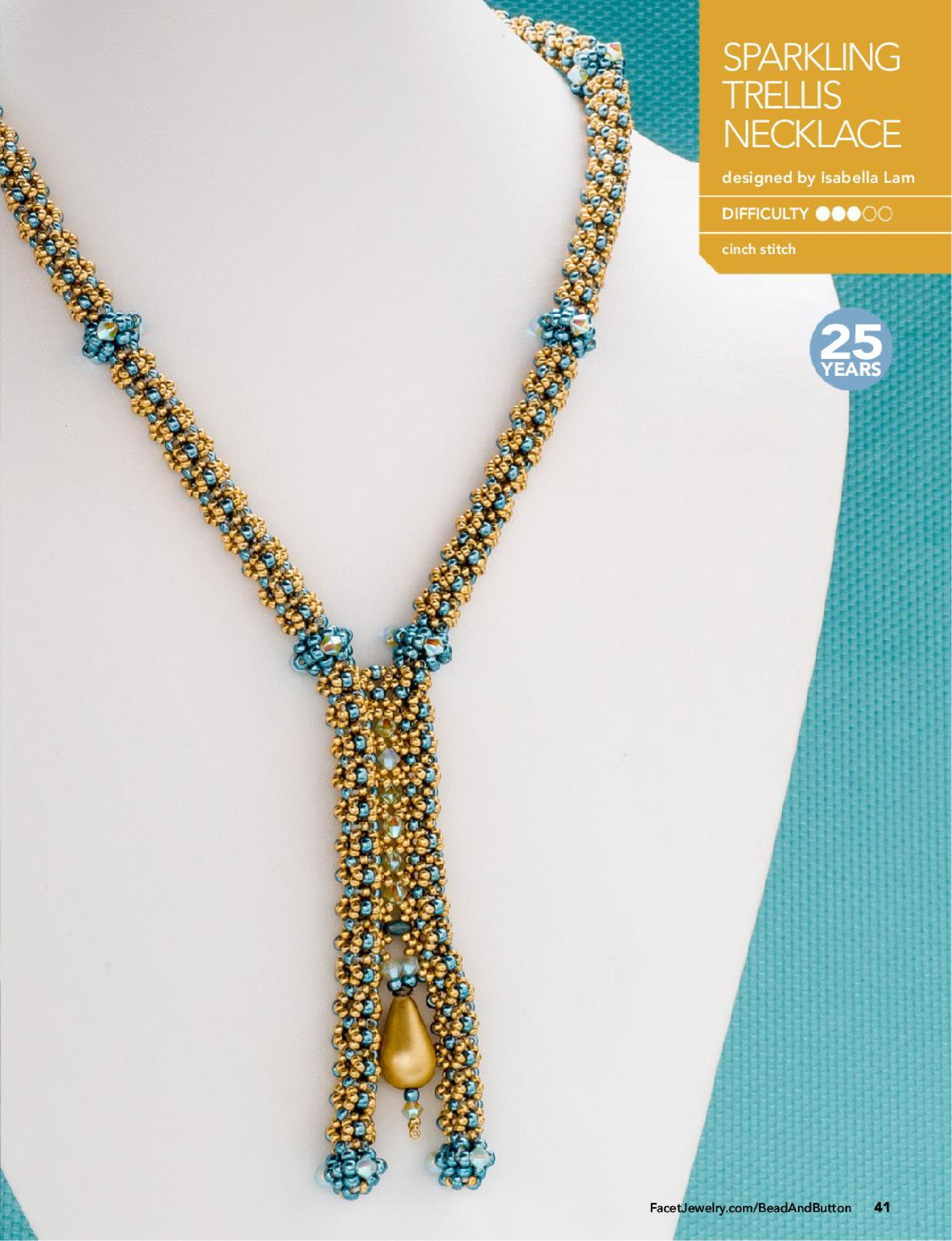
P34763

SPARKLING TRELLIS NECKLACE

designed by Isabella Lam

DIFFICULTY ●●●○○

cinch stitch



materials

necklace 27½ in. (69.9 cm)

- **1** 18 x 11 mm vertical-hole drop bead (Preciosa, gold; scarletbeads.etsy.com)
- **1** 2.5 x 5 mm SuperDuo bead (opaque green turquoise)
- **33** 4 mm bicone crystals (Swarovski, chrysolite opal AB2X)
- **1** 3.8 mm O-bead (crystal golden rainbow)
- **30 g** 8° seed beads (Miyuki 4217, Duracoat galvanized seafoam)
- **30 g** 11° seed beads (Miyuki 4202, Duracoat galvanized gold)
- **1** magnetic clasp
- Fireline, 6 lb. test
- beading needles, #11

Find basics online:

FacetJewelry.com/basics

- ending and adding thread

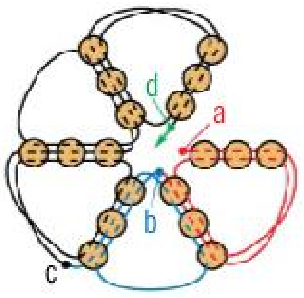


FIGURE 1

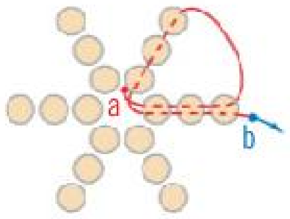


FIGURE 2

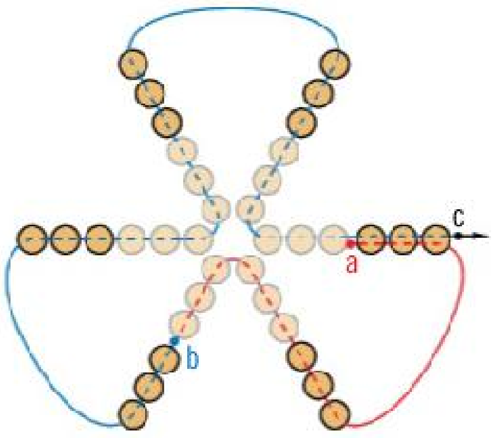


FIGURE 3

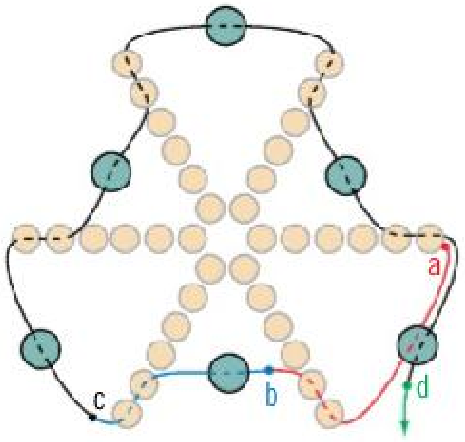


FIGURE 4

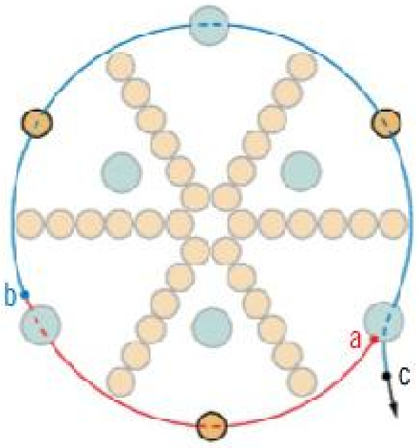


FIGURE 5

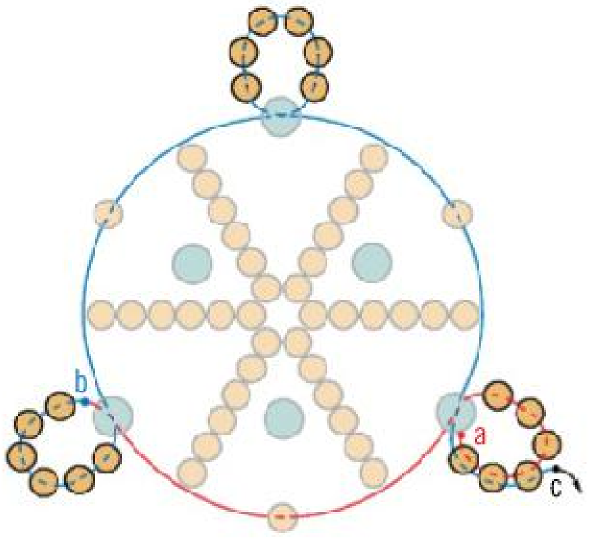


FIGURE 6

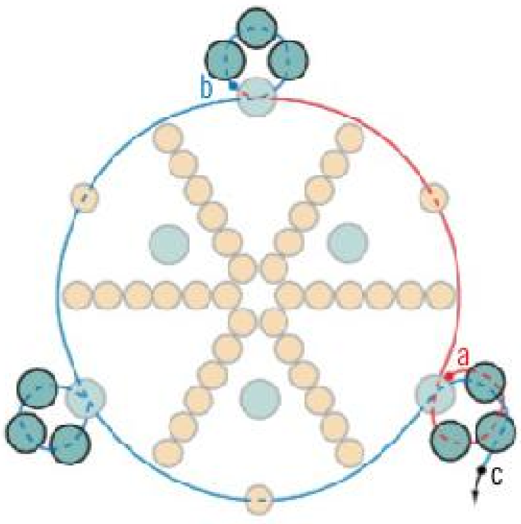
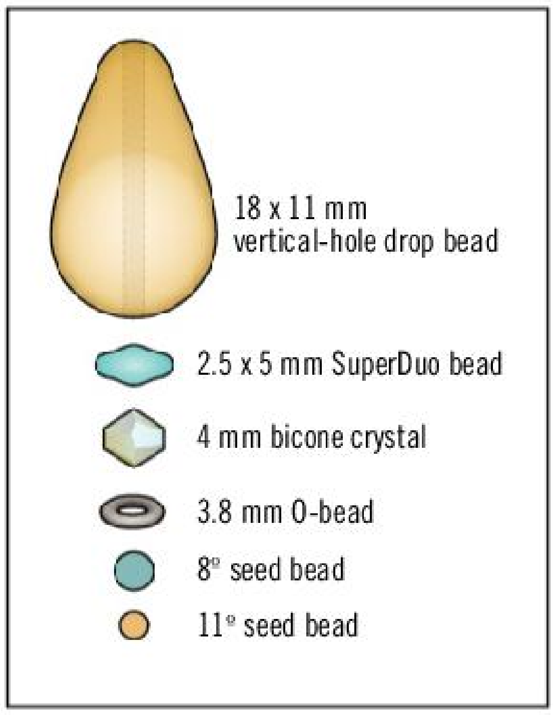


FIGURE 7



Classic seed beads and crystals unite in a rope-style necklace created with a fun new technique — cinch stitch!

CINCH STITCH ROPE

Seed bead segment

1) On a comfortable length of thread, pick up six 11° seed beads. Leaving a 6-in. (15 cm) tail, sew through all six beads again, pulling snug to form two three-bead columns side by side **(figure 1, a–b)**.

2) Pick up three 11°s, and sew through the preceding three-bead column and the three new beads to create a new column **(b–c)**. Repeat this stitch three times for a total of six columns **(c–d)**.

3) To join this strip into a ring, sew through the first column, the last column, and the first column again so the working thread and tail are exiting opposite ends of the same column **(figure 2, a–b)**.

4) Pick up six 11°s, and sew down through the next column and up through the following column **(figure 3, a–b)**. Repeat this stitch twice, and step up through the first three 11°s added in this round **(b–c)**.

5) Pick up an 8° seed bead, and sew down through the top two 11°s in the next column **(figure 4, a–b)**. Pick up an 8°, and sew up through the top two 11°s in the following column **(b–c)**. Repeat these two stitches twice

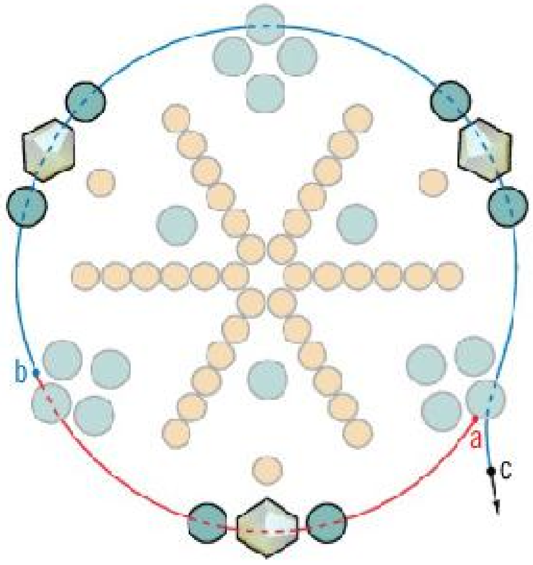


FIGURE 8

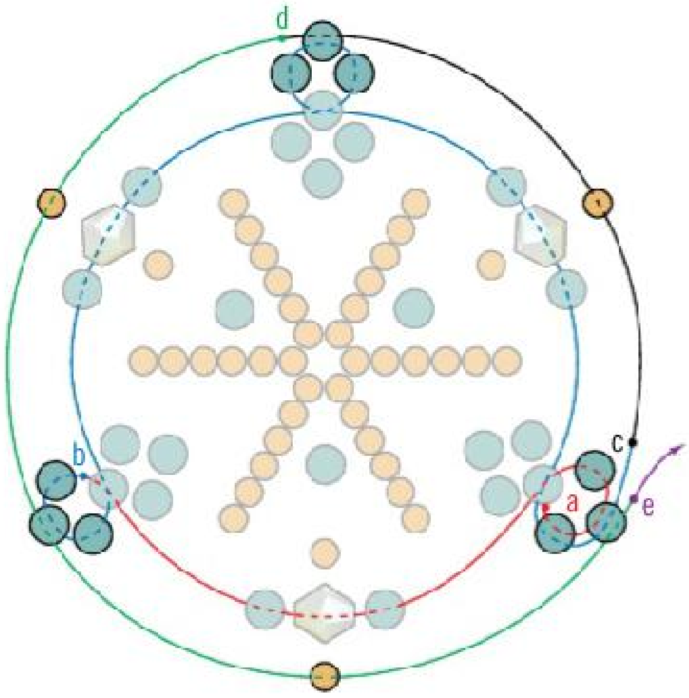


FIGURE 9

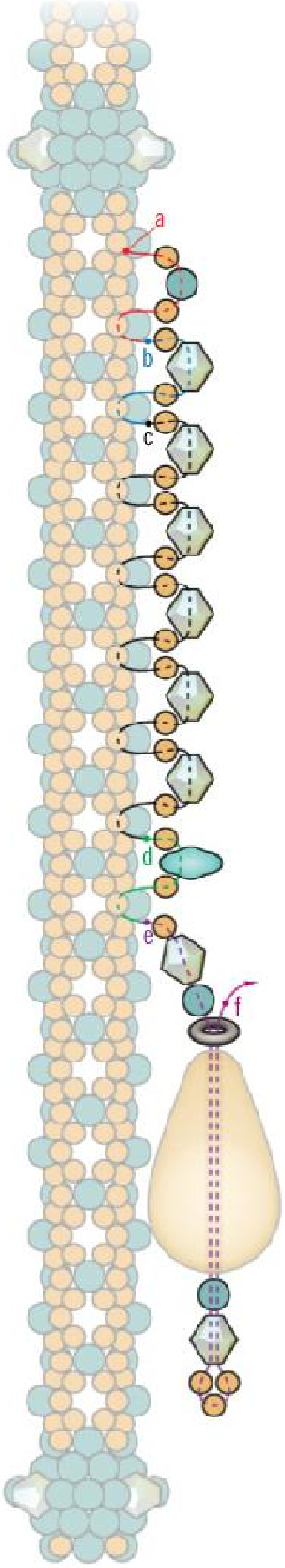


FIGURE 10

to complete the round, and step up through the first 8º added in this round **(c–d)**.

6) Pick up an 11º, skip the next 8º, and sew through the following 8º **(figure 5, a–b)**. Repeat this stitch twice to complete the round **(b–c)**.

cinch it up

Pull tight to cinch this round in and close up any gaps.

7) Pick up six 11ºs, and sew through the 8º your thread is exiting and the following 11º and 8º **(figure 6, a–b)**. Repeat this stitch twice, and step up through the first three 11ºs added in this round **(b–c)**.

8) Repeat steps 5–7 13 times and then repeat steps 5–6 once more, ending and adding thread as needed. There should be 15 8ºs in each column of 8ºs.

Crystal segment

1) Pick up three 8ºs, and sew through the 8º your thread is exiting and the following 11º and 8º **(figure 7, a–b)**. Repeat this stitch twice, and step up through the first two 8ºs added in this round **(b–c)**.

2) Pick up an 8º, a 4 mm bicone crystal, and an 8º, and sew through the next center 8º **(figure 8, a–b)**. Repeat this stitch twice **(b–c)**.

3) Pick up three 8ºs, and sew through the 8º your thread is exiting and the following 8º, 4 mm, and two 8ºs **(figure 9, a–b)**. Repeat this stitch twice, and step up through the first two 8ºs added in this round **(b–c)**.

4) Pick up an 11º, and sew through the next center 8º **(c–d)**. Repeat this stitch twice **(d–e)**, pulling tight to cinch in the beadwork.

Complete rope 1

1) Repeat step 7 of "Seed bead segment."

2) Repeat steps 5–7 of "Seed bead segment" a total of 10 times, and then repeat steps 5–6 once more. There should be 10 8ºs in each column of 8ºs.

3) Repeat all the steps of "Crystal segment."

4) Continue working as following:

- Work as before to create a seed bead segment that has 10 8ºs per column.
- Work a crystal segment.
- Work a seed bead segment with 15 8ºs per column.
- Work a crystal segment.

5) End the thread.

Rope 2

Make another rope that is identical to the first one.

CONNECT THE ROPES

1) Attach a new 1-yd. (.9 m) thread in the last 15-segment section of one of the ropes, near the second-to-last crystal segment. Exit a center 11º in a first set of three 11ºs **(figure 10, point a)**.

2) Pick up an 11º, an 8º, and an 11º, and sew through the next center 11º in the same column **(a–b)**.

3) Pick up an 11º, a 4 mm, and an 11º, and sew through the next center 11º in the same

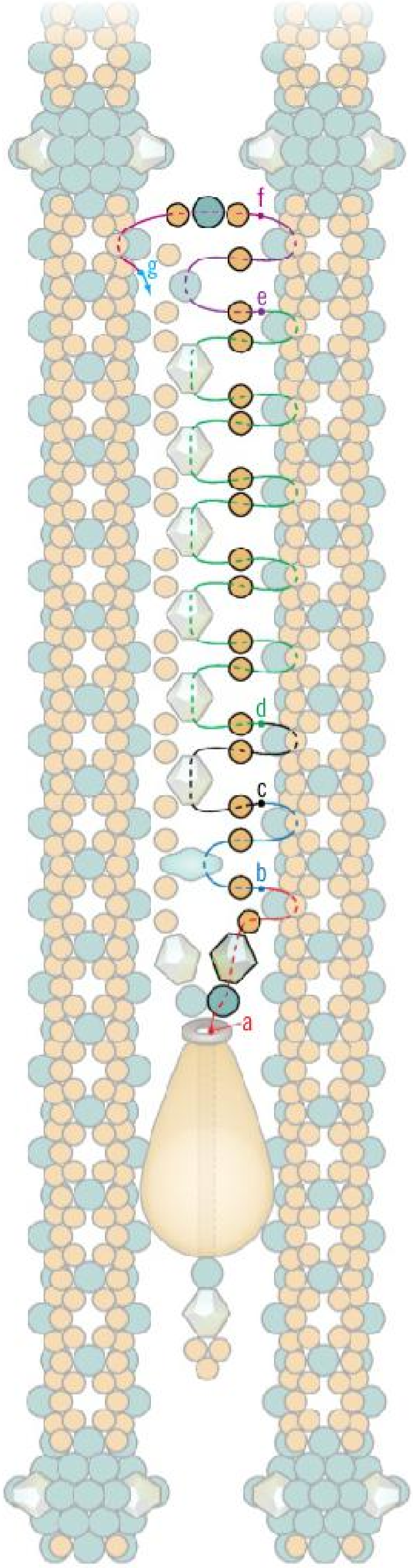


FIGURE 11

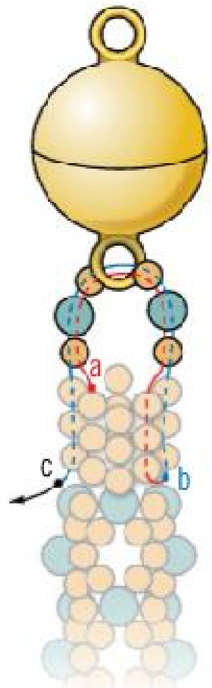


FIGURE 12

column **(b–c)**. Repeat this stitch five times **(c–d)**. Repeat once more, but substitute the 4 mm with a SuperDuo **(d–e)**.

4) Pick up an 11º, a 4 mm, an 8º, an O-bead, an 18 x 11 mm drop (narrow end), an 8º, a 4 mm, and three 11ºs. Skip the last three 11ºs, and sew back through the following 4 mm, 8º, drop, and O-bead **(e–f)**.

5) Align the other rope so it's even with the first one. Pick up an 8º, a 4 mm, and an 11º, and sew through the corresponding center 11º on the other rope **(figure 11, a–b)**.

6) Pick up an 11º, and sew through the open hole of the SuperDuo. Pick up an 11º, and sew through the next center 11º in the same column **(b–c)**.

7) Pick up an 11º, and sew through the next 4 mm. Pick up an 11º, and sew through the following center 11º in the same column **(c–d)**. Repeat these stitches five times **(d–e)**. Repeat these stitches once more, but sew through the end 8º instead of a 4 mm **(e–f)**.

8) Pick up an 11º, an 8º, and an 11º, and sew down through the center 11º on the first rope that your thread exited at the start of the connection **(f–g)**. End the thread.

CLASP

1) Add a new 12-in. (30 cm) thread at the starting end of one of the ropes, exiting an end 11º **(figure 12, point a)**.

2) Pick up an 11º, an 8º, an 11º, the loop of a clasp, an 11º, an 8º, and an 11º. Skip the next column, and sew through the following column of three 11ºs **(a–b)**. Continue up through the adjacent column, and back through the clasp connection. Skip the next column, and sew through the following column **(b–c)**. Retrace the thread path through the connection at least once, and end the thread.

3) Repeat steps 1–2 at the other end of the necklace. **B&B**

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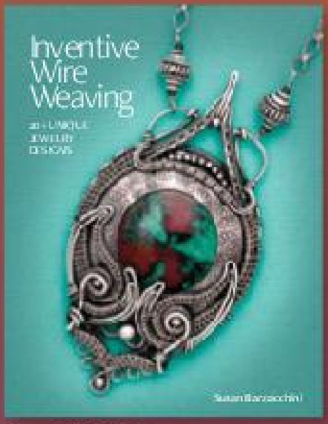
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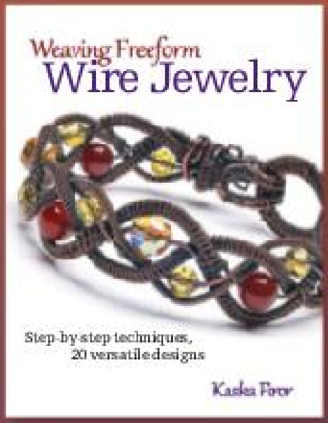
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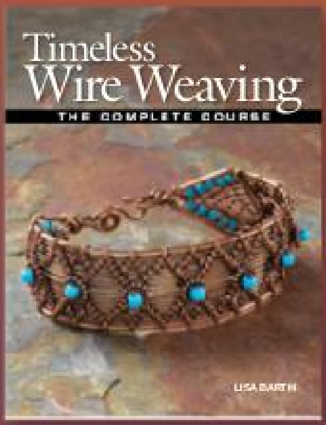
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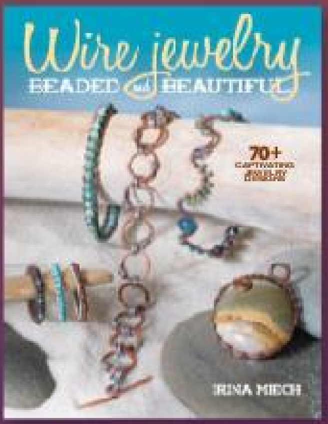
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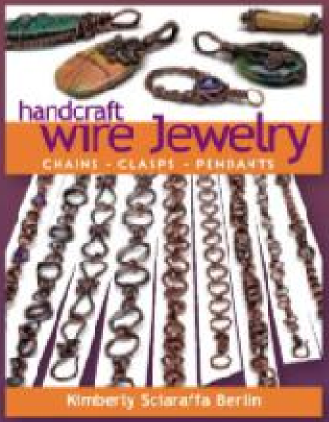
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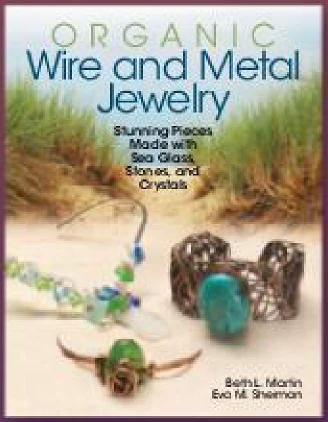
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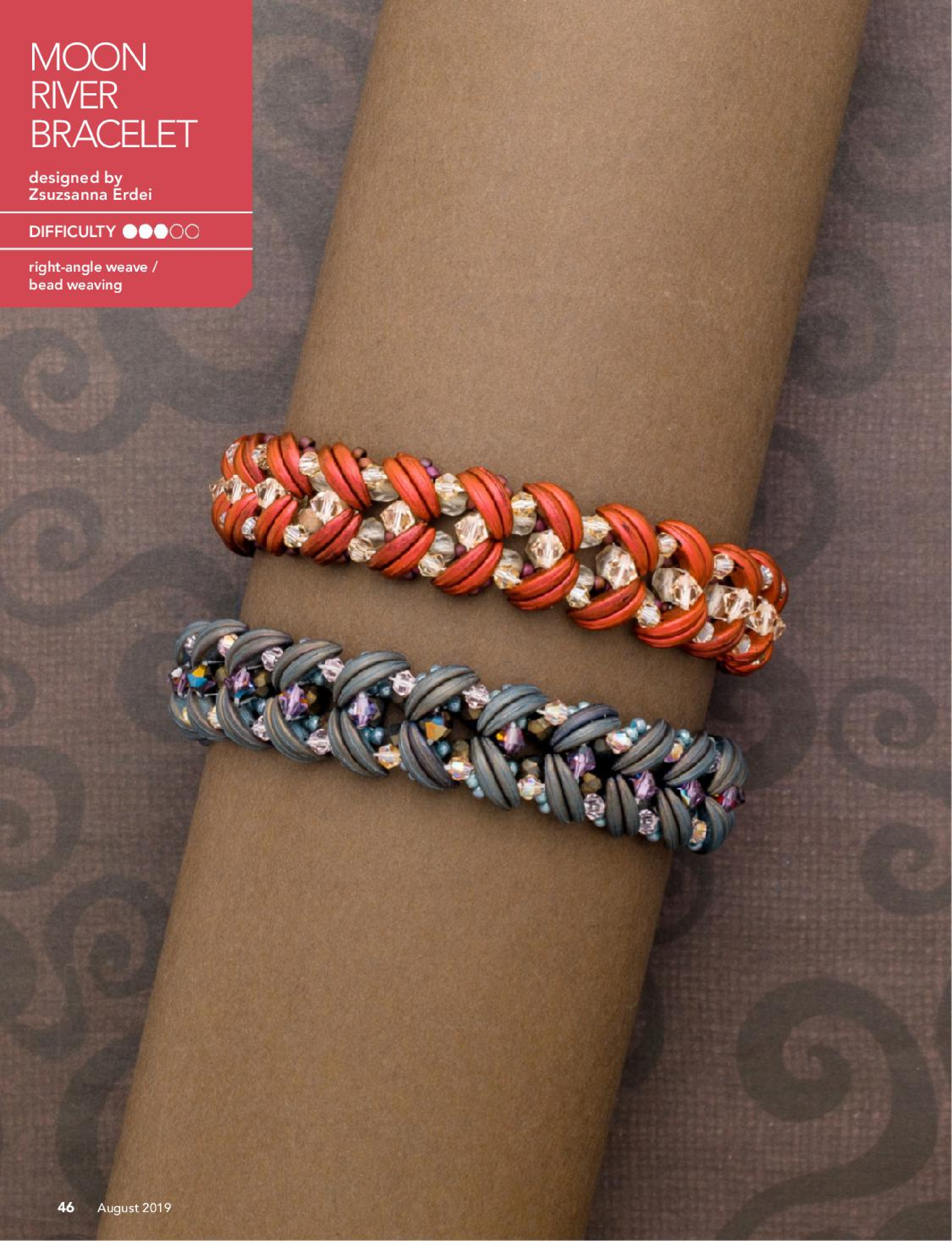
MOON RIVER BRACELET

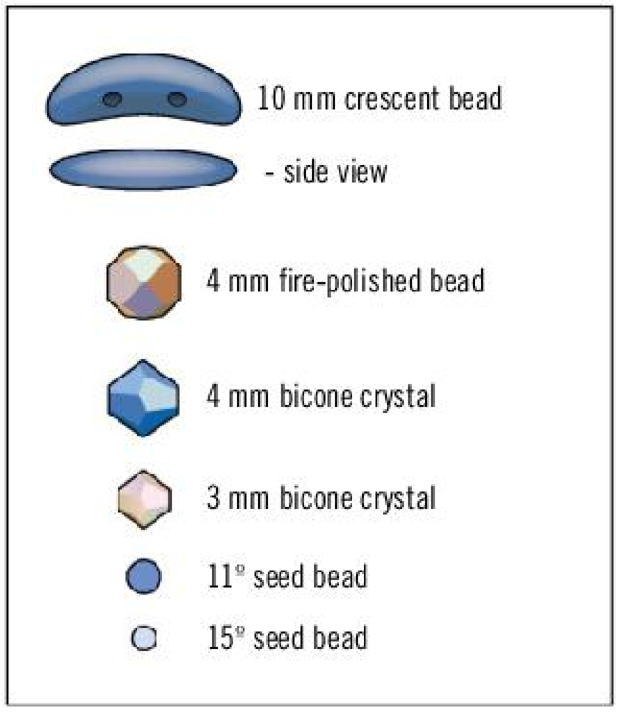
designed by
Zsuzsanna Erdei

DIFFICULTY ●●●○○

right-angle weave /
bead weaving



Embellish a right-angle weave pattern that highlights crescent beads and crystals in this striking bracelet.



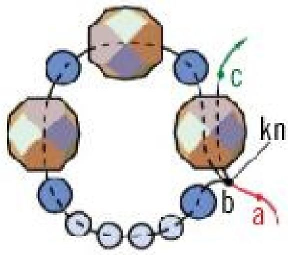


FIGURE 1

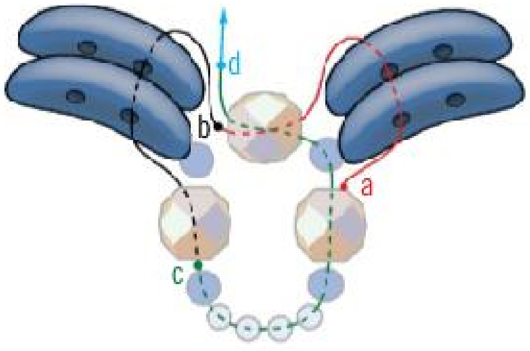


FIGURE 2

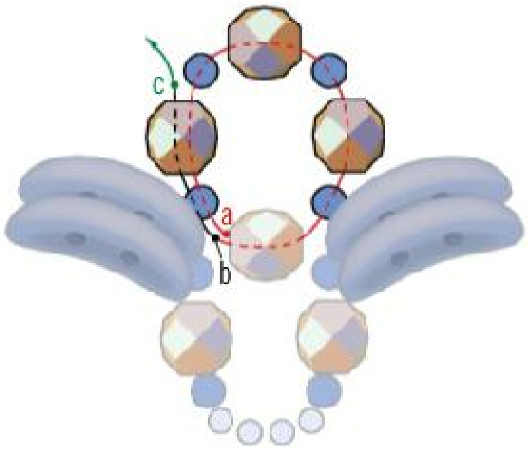


FIGURE 3

How to pick up the crescent beads: With the tips of the crescent facing downward, pick up the bead through the left hole (LH) or the right hole (RH) from front to back or back to front as directed.

BASE

1) On a comfortable length of thread, pick up an 11º seed bead and four 15º seed beads. Then pick up a repeating pattern of an 11º and a 4 mm fire-polished bead three times. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot **(figure 1, a–b)**, and sew back through the last fire-polished bead added **(b–c)**.

2) Pick up two crescent beads (LH) from front to back, skip the next 11º in the ring, and sew through the following fire-polished bead **(figure 2, a–b)**. Repeat this stitch once more, except pick up the crescents through the RH, sewing through the hole from back to front **(b–c)**. Continue through the next nine beads in the ring as shown, skipping the crescents **(c–d)**.

3) Pick up a repeating pattern of an 11º and a fire-polished bead three times, and then pick up one more 11º, and sew through the fire-polished bead your thread is exiting, going in the same direction **(figure 3, a–b)** to form a ring. Continue through the next 11º and fire-polished bead in the ring **(b–c)**.

4) Pick up two crescents (RH) from front to back, skip the next 11º, and sew through the following 4 mm **(figure 4, a–b)**. Repeat this stitch once more, except pick up the crescents through the LH from back to front **(b–c)**, and continue through the next six beads in the ring as shown, skipping the crescents **(c–d)**.

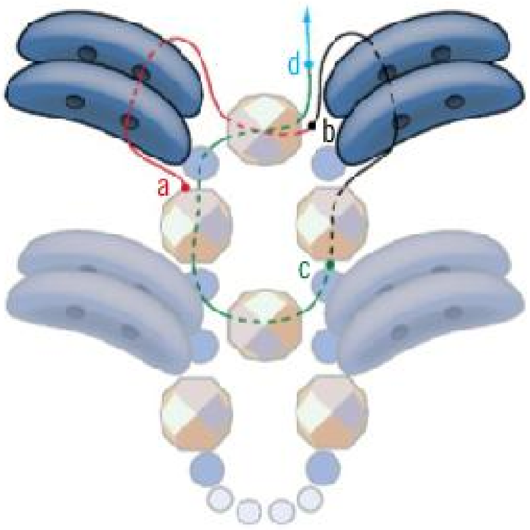


FIGURE 4

materials

gray bracelet 8 in. (20 cm)

- **84** 10 mm CzechMates two-hole crescent beads (matte brown iris)
- **65** 4 mm fire polished-beads (matte brown iris)
- **21** 4 mm bicone crystals (Swarovski, tanzanite luminous green)
- **42** 3 mm bicone crystals (Swarovski, light peach)
- **3 g** 11º seed beads (Toho 1207, opaque marbled turquoise blue)
- **1 g** 15º seed beads (Toho PF558, PermaFinish galvanized aluminum)
- **1** lobster claw clasp
- **2** 6 mm jump rings or split rings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

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- square knot
- right-angle weave
- ending and adding thread

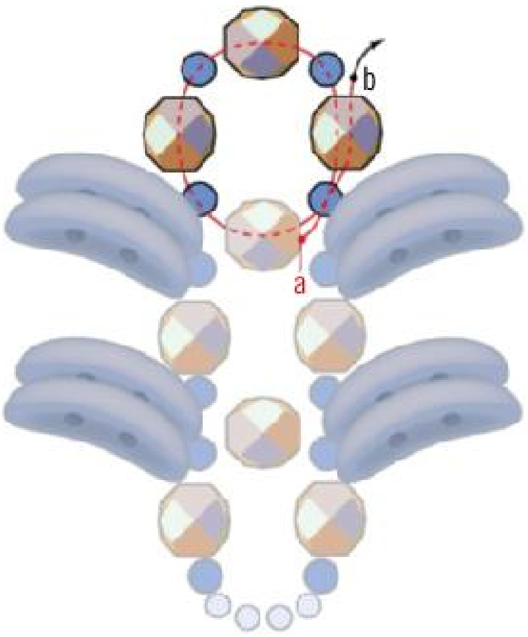

FIGURE 5

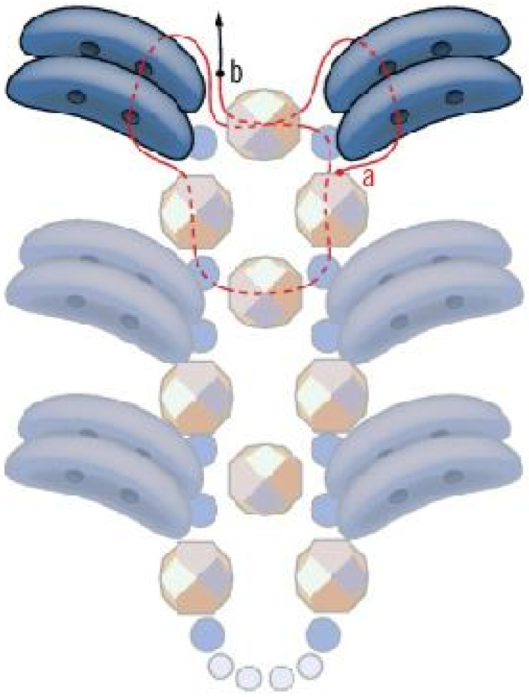

FIGURE 6

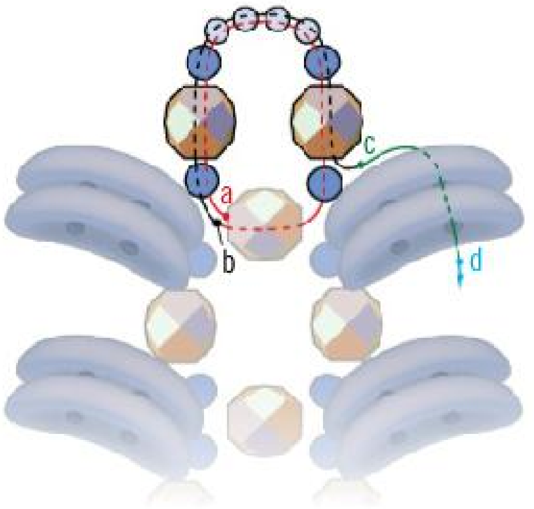

FIGURE 7

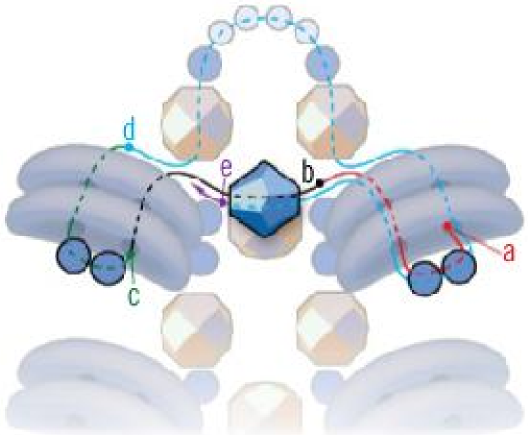

FIGURE 8

5) Repeat step 3 **(figure 5, a–b)**.

6) Work as in step 4, except pick up the first set of crescents through the LH from front to back and the second set of crescents through the RH from back to front **(figure 6, a–b)**.

7) Repeat steps 3–6 nine times for an 8 in. (20 cm) bracelet including approximately ⅞ in. (2.2 cm) for the clasp.

8) Pick up an 11º, a fire-polished bead, an 11º, four 15ºs, an 11º, a fire-polished bead, and an 11º, and sew through the fire-polished bead your thread is exiting, going in the same direction to form a loop **(figure 7, a–b)**. Sew through the first nine beads added **(b–c)**, and continue through the open hole of the next two crescents **(c–d)**.

TOP EMBELLISHMENT

1) Pick up two 11ºs, and sew through the inside holes of the same two crescents your thread is exiting **(figure 8, a–b)**.

2) Pick up a 4 mm bicone crystal, and sew through the inside holes of the next two crescents from back to front **(b–c)**.

3) Pick up two 11ºs, and sew through the open holes of the same two crescents **(c–d)**.

4) Sew through the beadwork as shown to exit the 4 mm crystal just added **(d–e)**.

5) Continue through the inside holes of the adjacent two crescents from back to front **(figure 9, a–b)**. Pick up a 3 mm bicone crystal, and sew through the open holes of the next two crescents from back to front **(b–c)**.

6) Pick up two 11ºs, and sew through the inside holes of the same two crescents **(c–d)**.

7) Pick up a 4 mm crystal, and sew through the inside holes of the next two crescents from back to front **(d–e)**. Pick up two 11ºs, and sew through the open holes of the same two crescents from front to back **(e–f)**.

8) Pick up a 3 mm crystal, and sew through the inside holes of the next two crescents from front to back **(f–g)**. Continue through the beadwork as shown to exit the last 4 mm crystal added **(g–h)**.

9) Sew through the inside holes of the adjacent two crescents from back to front **(figure 10, a–b)**. Pick up a 3 mm crystal, and sew through the open holes of the next two crescents from back to front **(b–c)**.

10) Repeat steps 1–3 **(c–d)**.

11) Pick up a 3 mm crystal, and sew through the inside holes of the next two crescents **(d–e)**. Sew through the beadwork as shown to exit the last 4 mm crystal added **(e–f)**.

12) Repeat steps 5–11 nine times.

13) Sew through the inside holes of the adjacent two crescents from back to front **(figure 11, a–b)**.

UNDERSIDE EMBELLISHMENT

1) Flip the beadwork over on your work surface so the bottom of the beadwork and the tips of the crescents are facing upward. Sew through the adjacent 11º **(figure 12, a–b)**.

2) Pick up an 11º, and sew through the next 11º, fire-polished bead, and 11º **(b–c)**. Repeat this stitch for the length of the bracelet **(c–d)**.

3) Sew through the next four 15ºs, 11º, fire-polished bead, and 11º **(d–e)**.

4) Work as in step 2 **(e–f)** to embellish this edge of the bracelet, and end the working thread and tail.

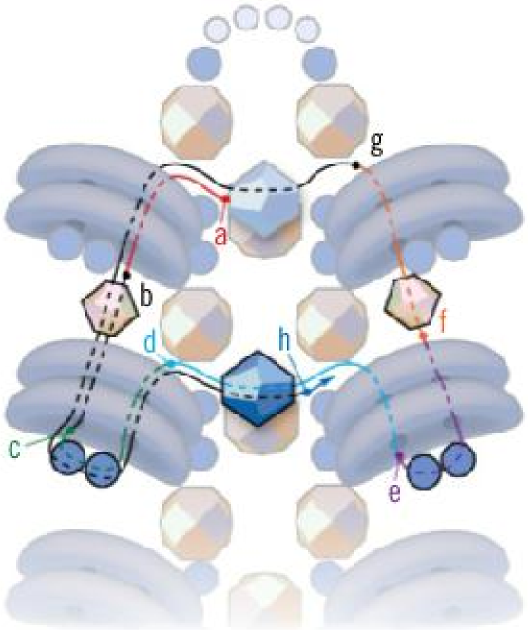

FIGURE 9

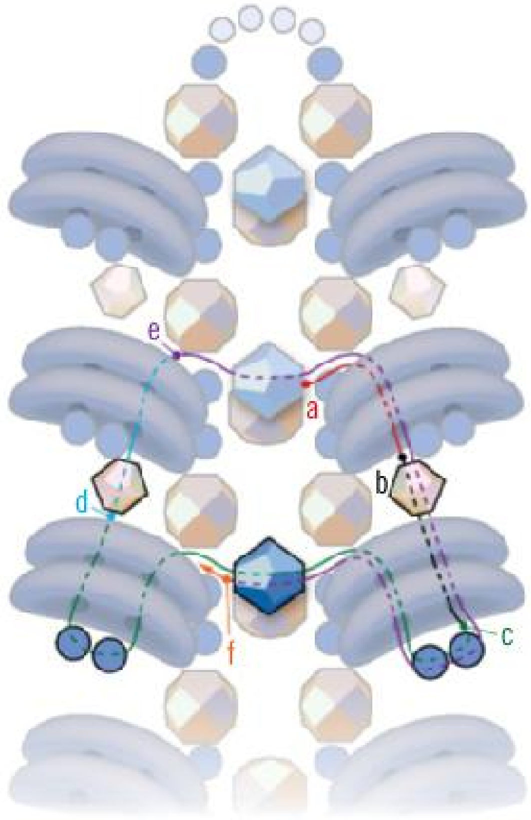

FIGURE 10

Print all the materials for the projects in this issue at FacetJewelry.com/resourceguide.

CLASP

Attach a 4 mm jump or split ring to a lobster clasp and the loop on one end of the bracelet. Add a jump or split ring to the loop on the other end of the bracelet. B&B

Zsuzsanna Erdei
znagy@wi.rr.com
eclecticabeads.com/classes

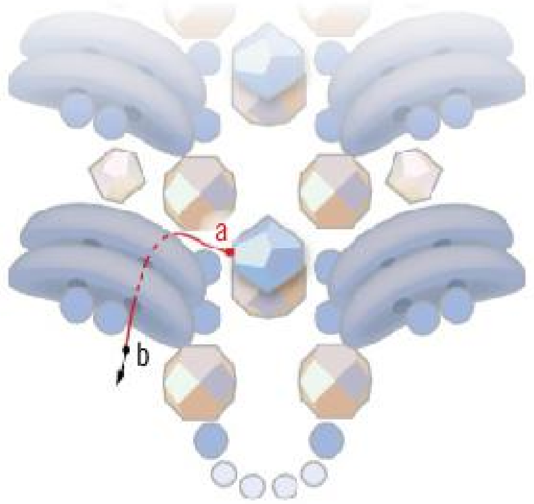

FIGURE 11

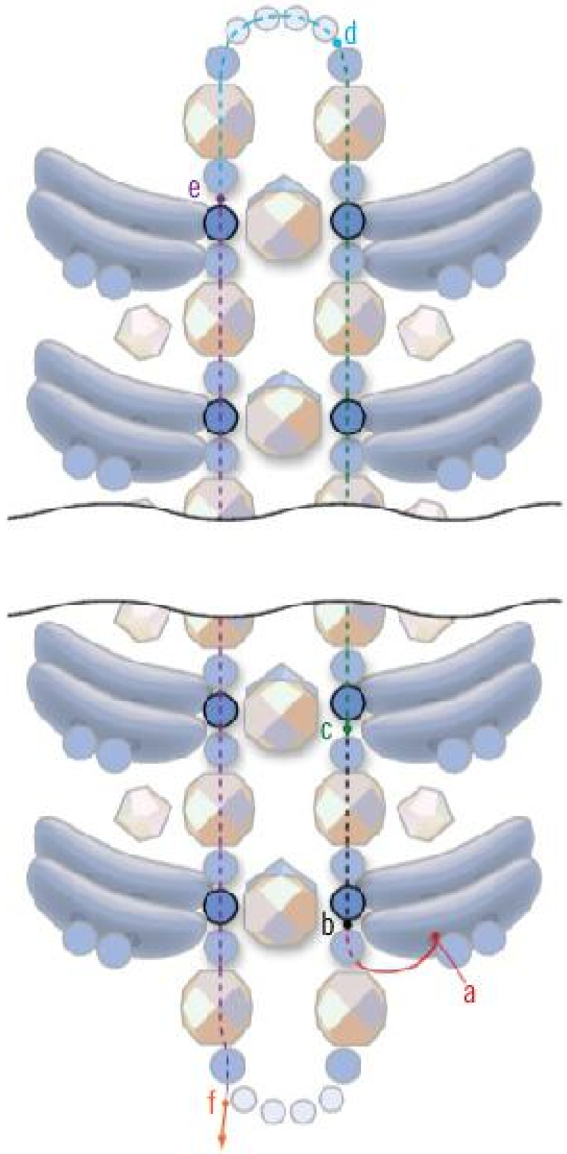

FIGURE 12

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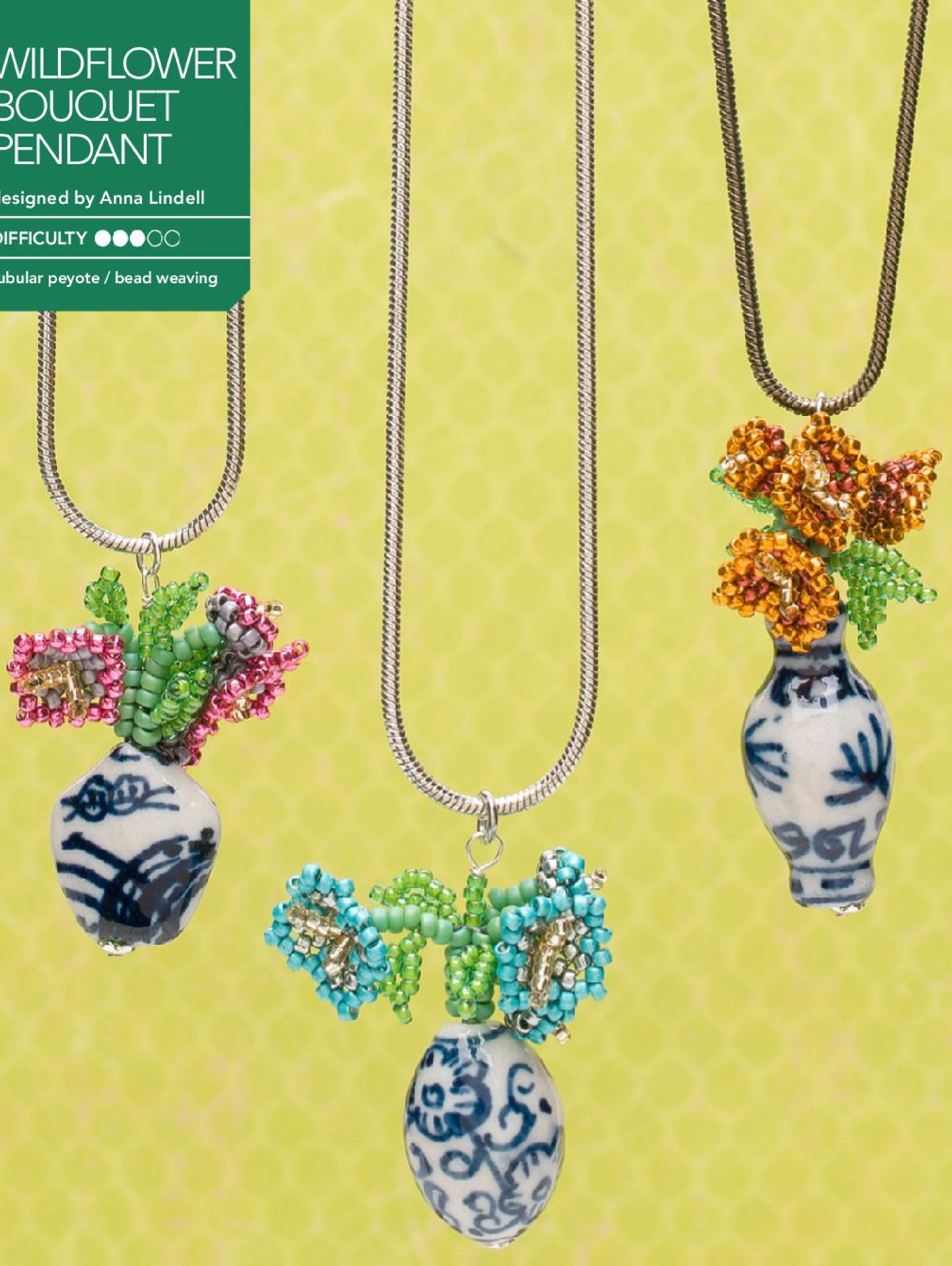
WILDFLOWER BOUQUET PENDANT

designed by Anna Lindell

DIFFICULTY ●●●○○

tubular peyote / bead weaving



materials

pendant with pink flowers
¾ x 1½ in. (1.9 x 3.8 cm)

- **1** 18–23 x 13–17 mm vase-shaped ceramic bead (size varies depending on shape; elysianearwear.etsy.com)
- **1 g** 11º seed beads (Miyuki 411FR, matte opaque green AB)
- **1 g** 15º seed beads in each of **4** colors
  - color A (Toho PF554F, PermaFinish matte metallic lavender)
  - color B (Toho PF563, PermaFinish galvanized orchid)
  - color C (Miyuki 1003, silver-lined gold AB)
  - color D (Miyuki 2240, color-lined pea green luster)
- **1** 2-in. (5 cm) head pin
- **1** 2 mm round bead or 3 mm spacer (optional)
- Fireline, 6 lb. test
- beading needles, #12
- chainnose pliers
- roundnose pliers
- wire cutters

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Find basics online:
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- peyote stitch: flat
- square stitch
- herringbone stitch
- ending and adding thread
- wrapped loop

Stitch up a petite posy of wildflowers, and place them in a tiny vase for a sweet summer bouquet pendant you can wear.

Large flower

1) On 2 yd. (1.8 m) of thread, pick up four color A 15º seed beads. Leaving a 6-in. (15 cm) tail, sew through all four beads again to form a ring, and sew through the first A again, pulling tight.

2) Working in herringbone stitch, pick up two As, and sew through the next A in the ring (**figure 1, a–b**). Repeat this stitch three times to complete the round, and step up through the first A added in this round (**b–c**).

3) Pick up two As, and sew through the next A in the current pair and the first A in the next pair (**c–d**). Repeat this stitch three times to complete the round, and step up through the first A added in this round (**d–e**).

4) Pick up two As, and sew through the next A in the current pair (**figure 2, a–b**). Pick up a color B 15º seed bead, and sew through the first A in the next pair (**b–c**). Repeat these stitches three times to complete the round, and step up through the first A added in this round (**c–d**).

5) Pick up two Bs, and sew through the next A in the current pair (**d–e**). Pick up two Bs, and sew through the first A in the next pair (**e–f**). Repeat these stitches three times to complete the round, and step up through the first B added in this round (**f–g**).

6) Pick up a B, and sew through the next B (**figure 3, a–b**). Pick up a B, and sew through the next two Bs (**b–c**). Pick up a B, and sew through the next B (**c–d**). Repeat these stitches three times to complete the round, and exit the first B added in this round (**d–e**).

7) Sew through the adjacent column of beads to exit an A in the original ring (**figure 4, a–b**).

8) To add the stamen, pick up four color C 15º seed beads, skip the last C, and sew back through the previous two Cs (**b–c**). Pick up four Cs, skip the last C, and sew back through the next three Cs just added and the first C picked up in this step (**c–d**). Sew down through the center of the flower.

9) Pick up 11 11º seed beads. Working in square stitch, sew through the last two 11ºs again, snugging them up so they sit side by side (**figure 5, a–b**). Working in square stitch, add four more 11ºs (**figure 6, a–b**).

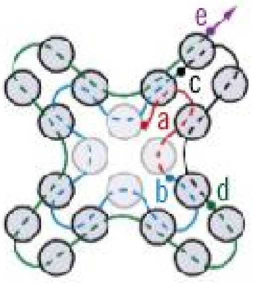


FIGURE 1

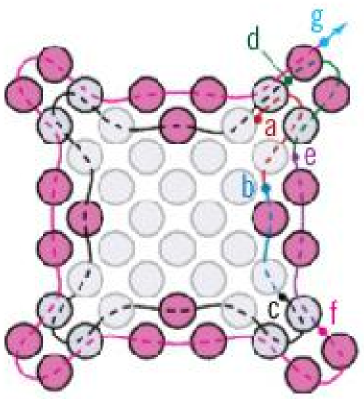


FIGURE 2

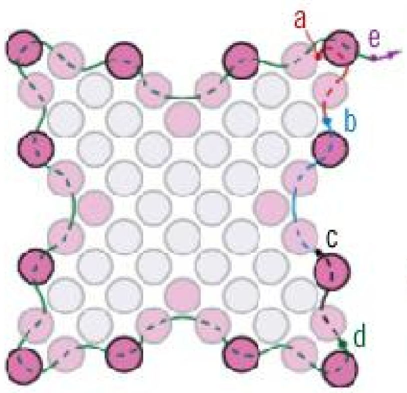


FIGURE 3

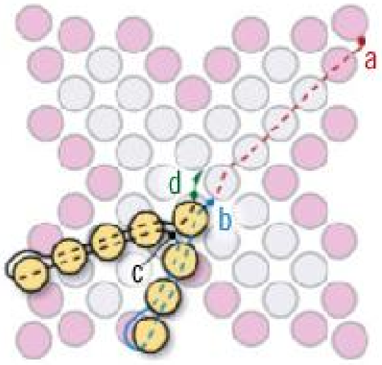


FIGURE 4

- 🟢 11º seed bead
- ⚪ 15º seed bead, color A
- 🟣 15º seed bead, color B
- 🟡 15º seed bead, color C
- 🟢 15º seed bead, color D

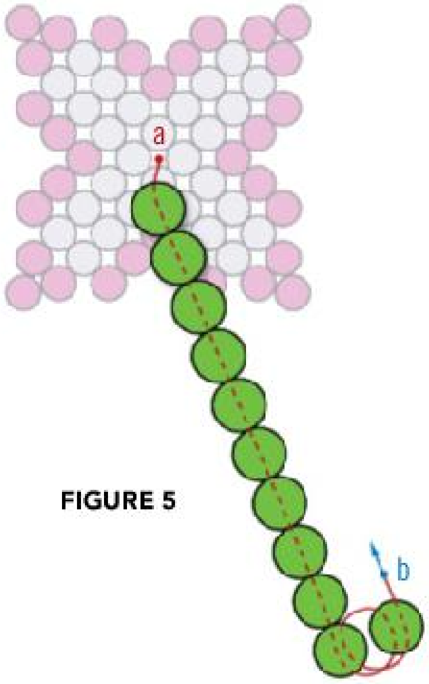


FIGURE 5

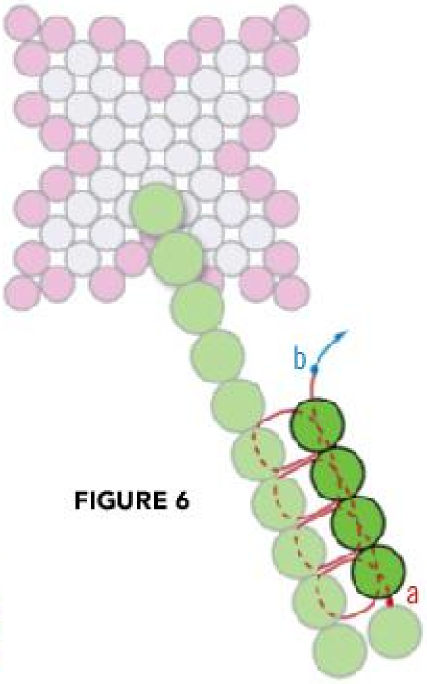


FIGURE 6

Medium flower

1) Pick up three 11°s and four As. Snug them up to the beadwork, and sew through the first A just added **(figure 7, a–b)**.

2) Work as in steps 2–3 of "Large flower" **(figure 8, a–b)**.

3) Work as in step 4 of "Large flower," but use all Bs **(figure 9, a–b)**.

4) Pick up a B, and sew through the next B **(b–c)**. Pick up a B, and sew through the following B **(c–d)**. Pick up a B, and sew through the next B **(d–e)**. Repeat these stitches three times to complete the round, and step up through the first B added in this round **(e–f)**.

5) Work as in steps 7–8 to add stamen to the center of the flower **(figure 10, a–b)**. Sew through the A in the center ring that is opposite the one the stem is already attached to, and continue through the stem beads as shown to exit the bottom 11° of the longer stem **(b–c)**.

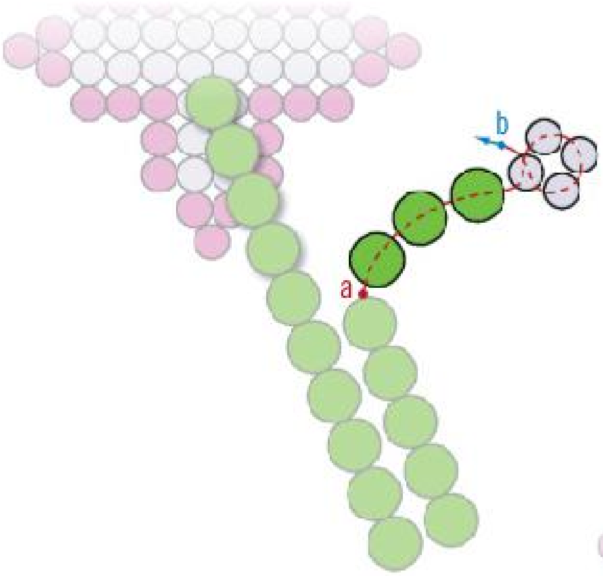


FIGURE 7

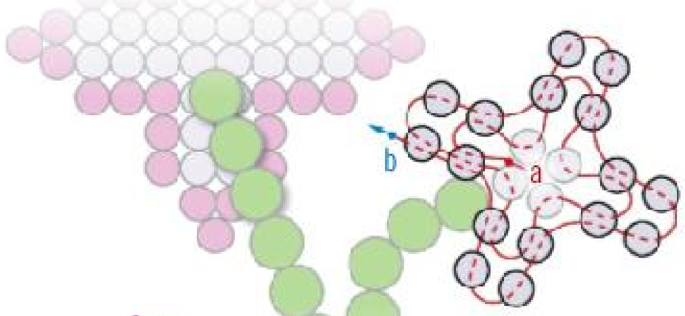


FIGURE 8

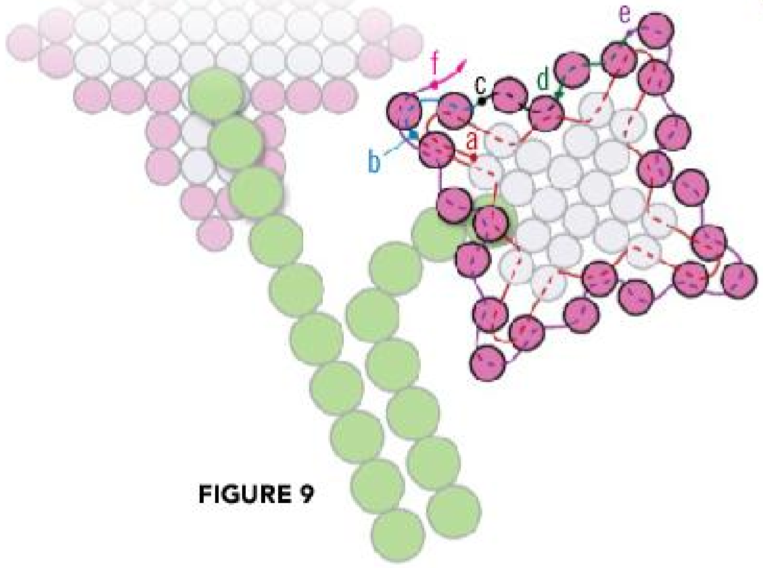
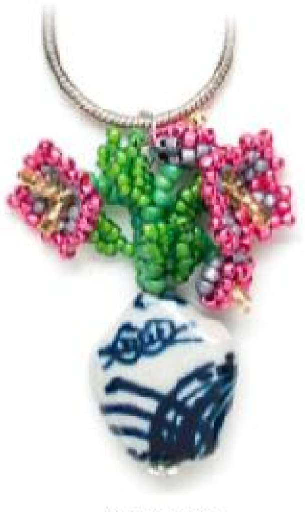


FIGURE 9



Actual size

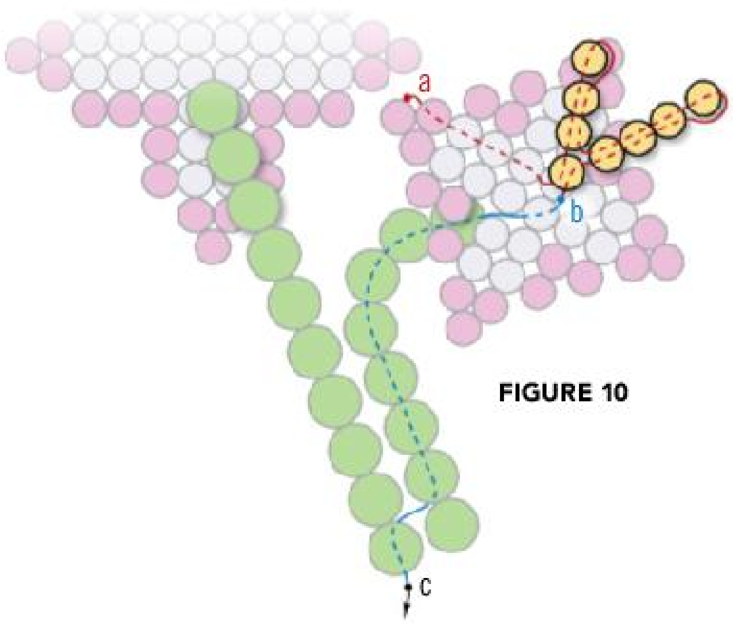


FIGURE 10

Small flower

1) Working in square stitch, add four 11°s to the longer stem **(figure 11, a–b)**.

2) Pick up two 11°s, three color D 15° seed beads, and four As. Snug them up to the beadwork, and sew through the first A just added **(b–c)**.

3) Pick up an A, and sew through the next A in the ring. Repeat this stitch three times to complete the round, and step up through the first A added in this round **(figure 12, a–b)**.

4) Pick up two As, and sew through the next A in the previous round. Repeat this stitch three times to complete the round, and step up through the first two As added in this round **(b–c)**.

5) Pick up a B, and sew through the next two As. Repeat this stitch three times to complete the round, and step up through the first B added in this round **(figure 13, a–b)**.

6) Pick up two Bs, and sew through the next B. Repeat this stitch three times to complete the round **(figure 14, a–b)**. Sew through the beadwork to exit the center ring, and add a stamen if desired.

7) Sew through the A in the center ring that is opposite the one the stem is already attached to, and continue through the three Ds and the next three 11°s **(figure 15, point a)**.

Stem and leaves

1) Fold the edge stems toward each other, and work in square stitch to attach the four bottom beads of the two edge columns **(figure 15, a–b)**. Make sure the head pin will fit through the center of the stem.

2) Sew up through six beads in an adjacent column **(figure 16, a–b)**. To make a small leaf, pick up seven Ds, skip the last D, and sew back through the next D **(b–c)**. Pick up four Ds, skip the next three Ds, and sew through the first two Ds added in this step and the next three 11°s **(c–d)**.

3) To make a large leaf, pick up nine Ds, skip the last D, and sew back through the next D **(d–e)**. Pick up six Ds, sew back through the first two Ds added in this step, and continue through the next three 11°s in the stem **(e–f)**.

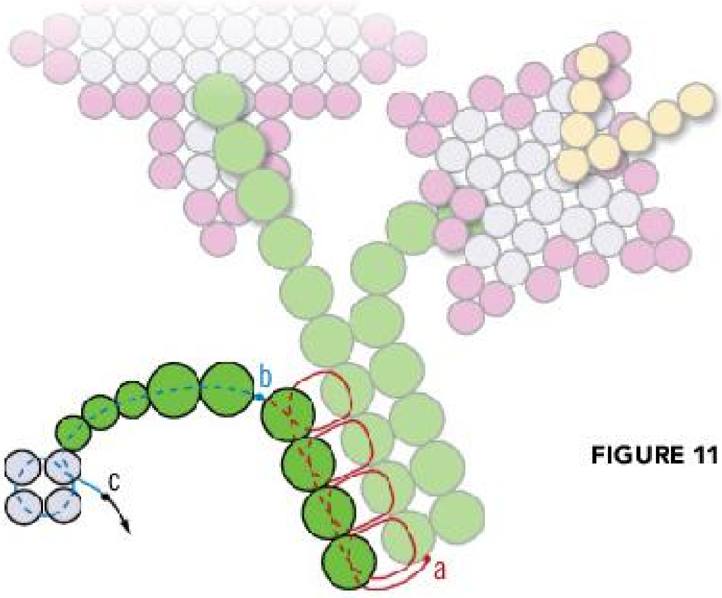


FIGURE 11

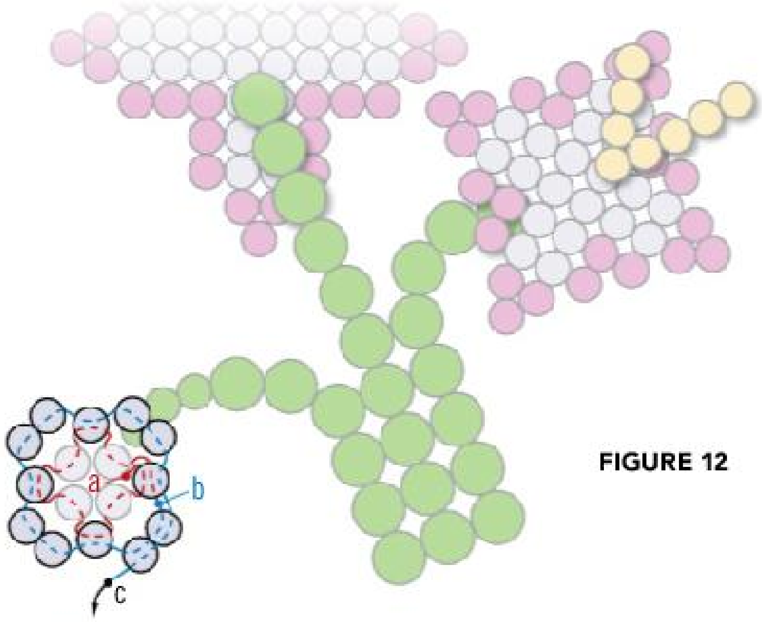


FIGURE 12

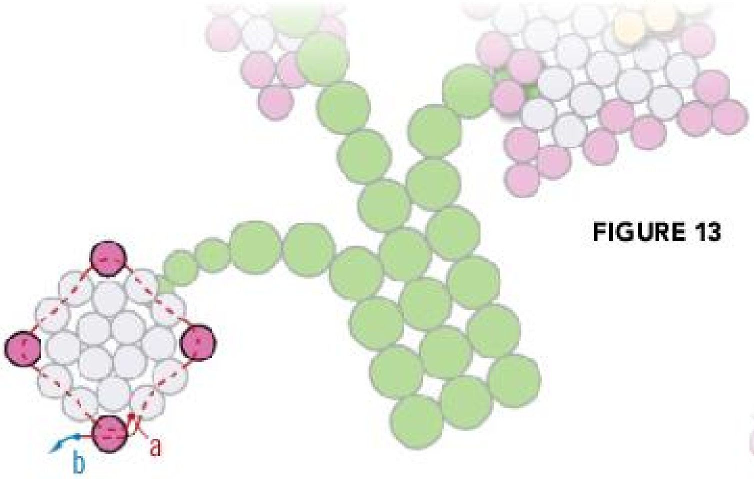


FIGURE 13

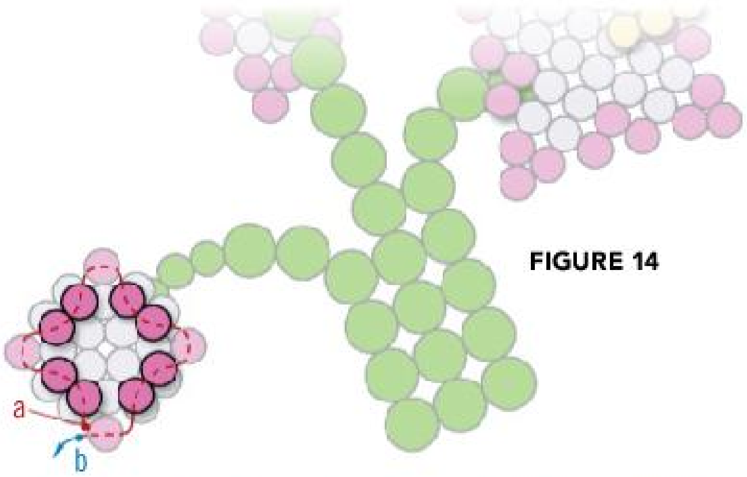


FIGURE 14

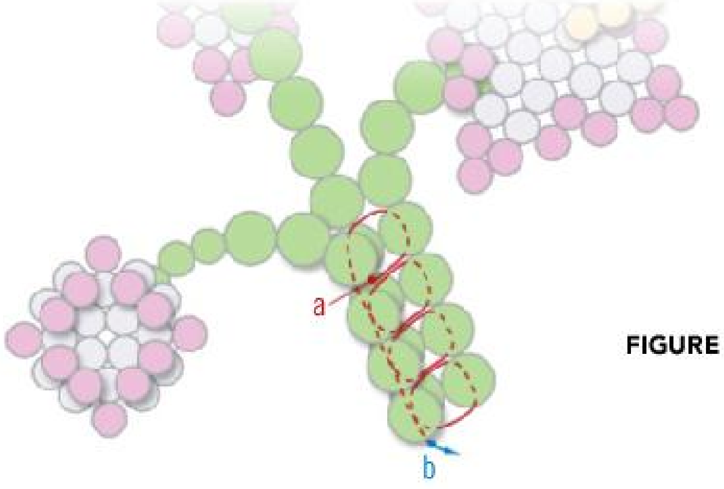


FIGURE 15

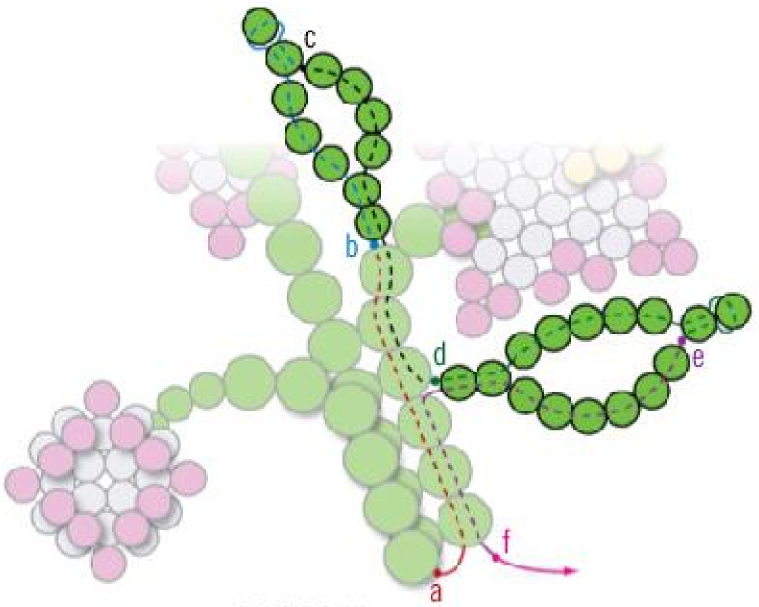


FIGURE 16

Assembly

1) If desired, add more flowers and leaves to fill out the bouquet. When your bouquet is complete, end the working thread and tail.

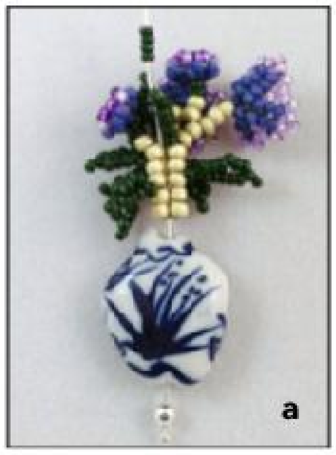
2) On a head pin, string a vase bead.

note If the vase bead slides off the head pin, string a 2 mm round bead or a spacer first, and then string the vase bead again.

3) String the beaded bouquet through center of the stem and pick up four Ds **(photo a)**.

4) Snug up the beads, and then create a wrapped loop directly above the 15°s **(photo b)**.

5) String the pendant as desired. B&B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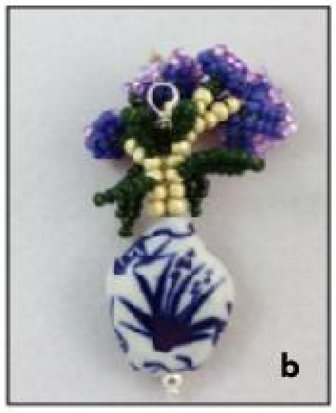
b

Anna Lindell
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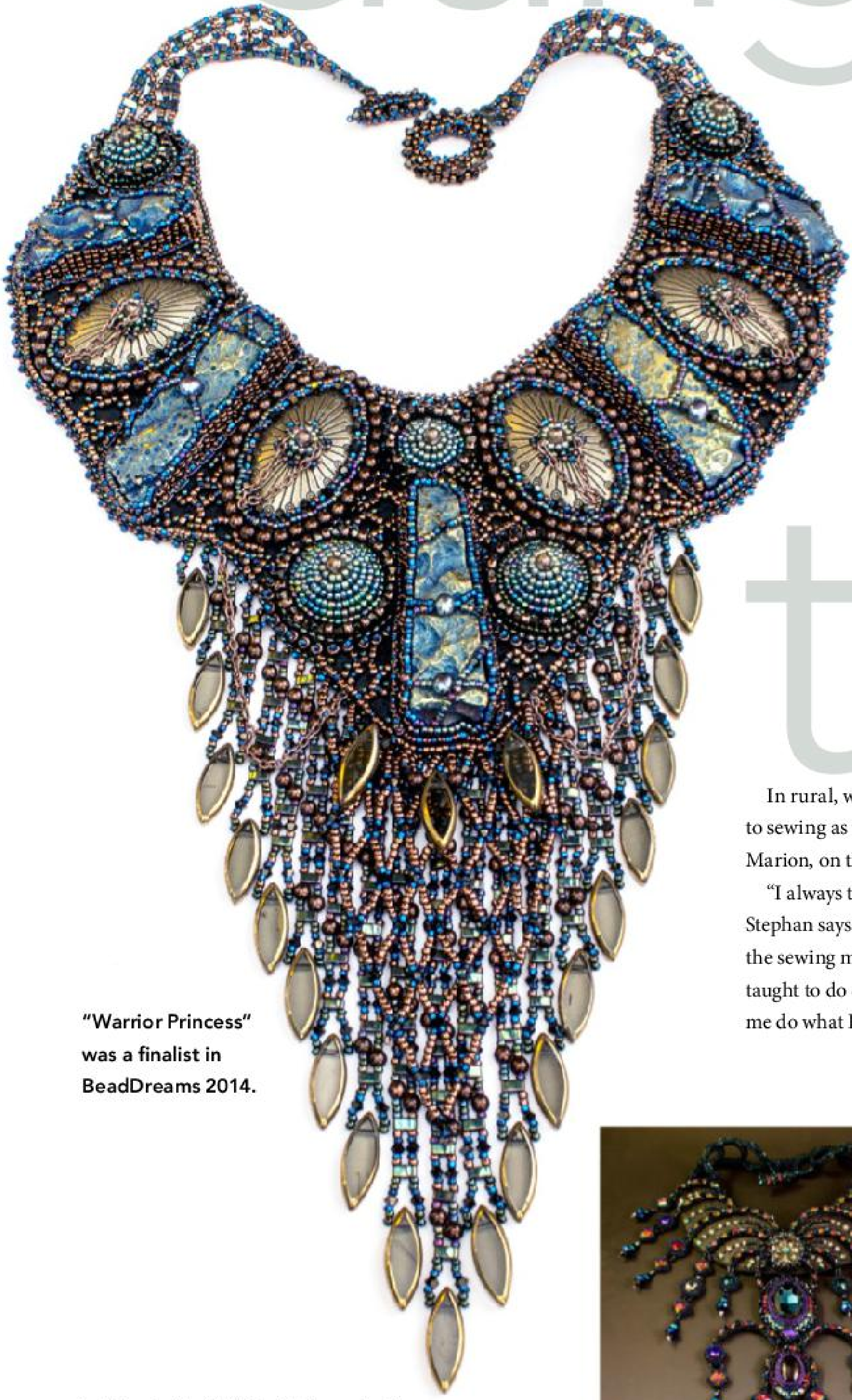
BRINGING GOOD HUMOR TO CLASSES AS A BEADING dungeon



"Warrior Princess" was a finalist in BeadDreams 2014.

There once lived a woman named Jo.
She was a good beader, although
there was a small glitch.
Doing CRAW made her twitch—
though she thought herself quite a pro.

All the other stitches she aced.
But when with CRAW she was faced,
her mind went numb,
she felt really dumb.
She would quit every time ... disgraced.

— Betty Stephan

There was a time in the pre-electronic age when every young girl in rural America was taught the basic home skills of sewing, cooking, canning, and baking, as well as other household and farm chores.

In rural, western New York, a young Betty Stephan took immediately to sewing as taught to her and her four sisters by her seamstress mother, Marion, on their small dairy farm.

"I always think that's one of the things that got me started with beading," Stephan says. "At young ages, especially during long winters, we were at the sewing machine making our own clothes and doll clothes. We were all taught to do crafts like cross-stitch and embroidery. All those things helped me do what I do now. I think one of the most important things Mom

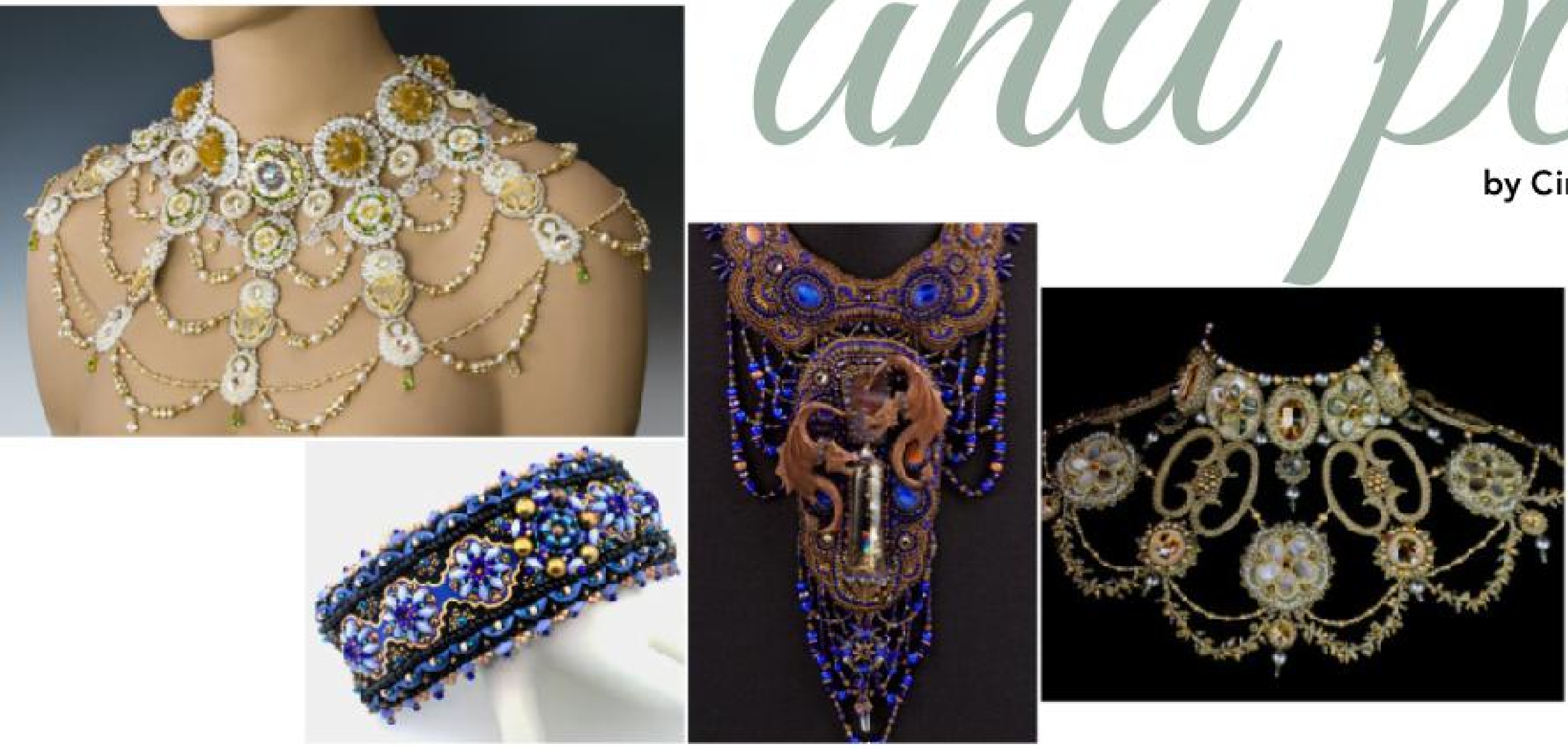
Left to right: "Midnight Cascade;" "Cairo" modeled by Stephan's granddaughter, Paige; and "Rhapsody," a finalist in BeadDreams 2017.

LIMERICK-WRITING BEAD ARTIST

master and poet

Betty Stephan

by Cindy Crain Newman



Left to right: "Lara;" "Renaissance Tapestry Cuff;" "Guardians;" and "Forevermore," a finalist in Battle of the BeadSmith 2013.

taught me was how to read patterns for sewing. That has helped so much with writing instructions for my beadwork."

DUNGEON DWELLER, ROAD WARRIOR

Today, Stephan lives about half a mile from the farm where she grew up. When at home, she can be found designing elaborate bead collars or bracelets in her self-described "beading dungeon" in the basement. When on the road to bead shows or teaching gigs, she has more beads and supplies stashed in her recreational vehicle, which is usually driven by her retired truck driver husband, Terry. He also assembles all of her kits, coming up with some pretty clever solutions to packaging, and cheerfully acting as overall "gofer" for his wife's beading business.

Like many bead designers and teachers, Stephan finds that people don't quite understand what she does for a living. "I taught in France last year, and my brother-in-law just couldn't understand why the event organizers would want me to go all the way to France to teach beading. Having people take it seriously and respect the time you put into it is hard. It's a business like any other," Stephan says.

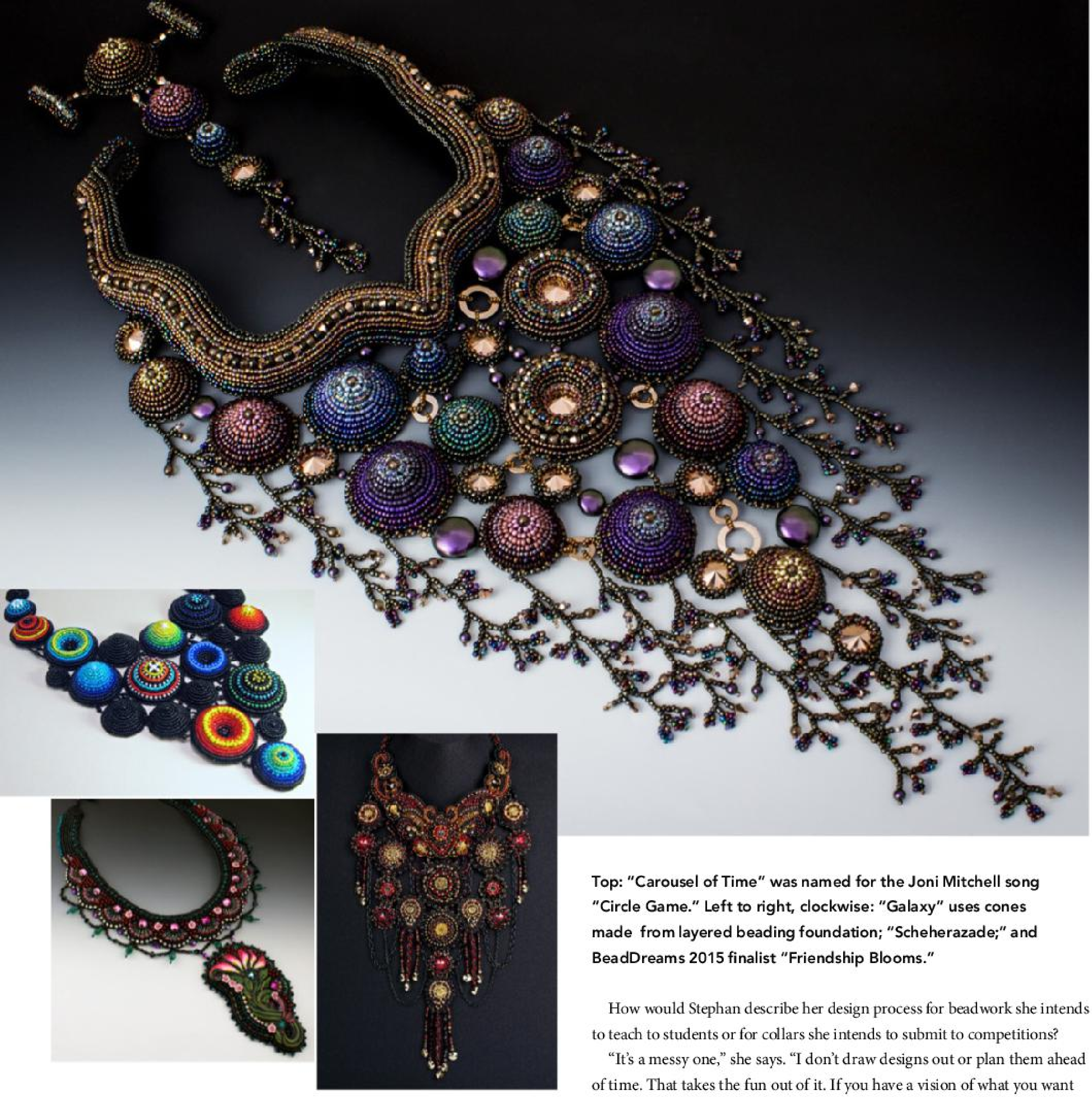
BECOMING ENCHANTED

It wasn't until the late 1990's that Stephan herself learned more about beading. Her family took a trip to Montana and attended the Crow Fair. "There were about 1,000 tepees and a parade with horses decorated with Native American Indian beadwork, and I was just enchanted with it all and really wanted to bead like that," Stephan says. On the same trip, they went to Cody, Wyoming, to the Plains Indian Museum, and she saw more inspiring beadwork. "I bought books on beadwork and a bunch of seed beads, and that was my beginning."

After raising two sons and working as an aide in a classroom for preschool children with special needs for many years, Stephan finally had taught herself enough design and beading skills that she decided to try selling her beadwork at art shows. "At one point, I was doing 14 art shows a year across the country. So you can imagine how much product I needed. The fact that I was doing so many shows made me try to do different things. In the beginning, I made large collars just thinking they would draw people into the booth. I didn't expect to sell them. Then my first collar ever sold for $100. I was so excited! Now I look back and can't believe I let it go for that. I do sell a lot of collars and have customers who collect many of them," Stephan says.

But after a while, it was getting harder and harder to do shows. "Selling at art shows is really hard work physically. You have to schlep everything there, and set up the tent, and then it rains, and you have to keep it all dry. My husband has back issues. It was more difficult to do shows," Stephan admits. "Having taught things before — calligraphy, quilling, being an aide at a preschool — I just evolved into teaching beading. I really enjoy travel, teaching, and meeting all the new people."

Until about five years ago, Stephan herself hadn't taken a formal class in beading. She introduces each new design to her students with a specially crafted limerick. "Sometimes it takes me longer to write the limerick than to write the tutorial," Stephan says with her ready laugh. "There are only so many things that rhyme with bead and Betty! But the limerick has become my trademark."



Top: "Carousel of Time" was named for the Joni Mitchell song "Circle Game." Left to right, clockwise: "Galaxy" uses cones made from layered beading foundation; "Scheherazade;" and BeadDreams 2015 finalist "Friendship Blooms."

EVER THE SEAMSTRESS

Stephan's seamstress knowhow translates itself readily to her favorite medium of bead embroidery, which gives her lots of room to experiment. She finds lacy collars on eBay and will use them as the foundation for a beaded collar. For large collars, she designs by pinning the piece's components onto a dress mannequin. She'll repurpose cording or ribbons into beadwork.

Stephan developed her own technique of layering and stitching together beading foundation material to create three-dimensional "cone" components. Once she creates a component she likes, it will find a home in many different finished collars or bracelets. New beads also inspire Stephan to experiment, and some of her more recent designs end up using both bead embroidery and bead weaving.

How would Stephan describe her design process for beadwork she intends to teach to students or for collars she intends to submit to competitions?

"It's a messy one," she says. "I don't draw designs out or plan them ahead of time. That takes the fun out of it. If you have a vision of what you want it to look like at the end, and you force yourself to that end, I find that it never turns out as well. I normally find a focal and drag out everything in my studio that I think would look good with it. I lay it out, and I might use one-tenth of that, and then I drag out other stuff. It just kind of happens. If I have a really cool cabochon or piece of old jewelry, sometimes that determines the colors and the design. At times I keep beading way too much. Sometimes the best design discipline is knowing when to stop!"

Learn more about the artist, her classes, and her statement beadwork at bettystephan.com. **B&B**

Cindy Crain Newman, cindycrainnewman@gmail.com, is a freelance writer who specializes in profiling people who create and innovate.

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P34199

POM-POM EARRINGS

designed by Iulia Postica

DIFFICULTY ●●●○○

bead weaving

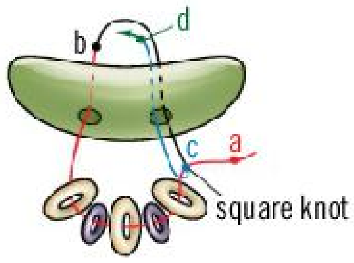


FIGURE 1

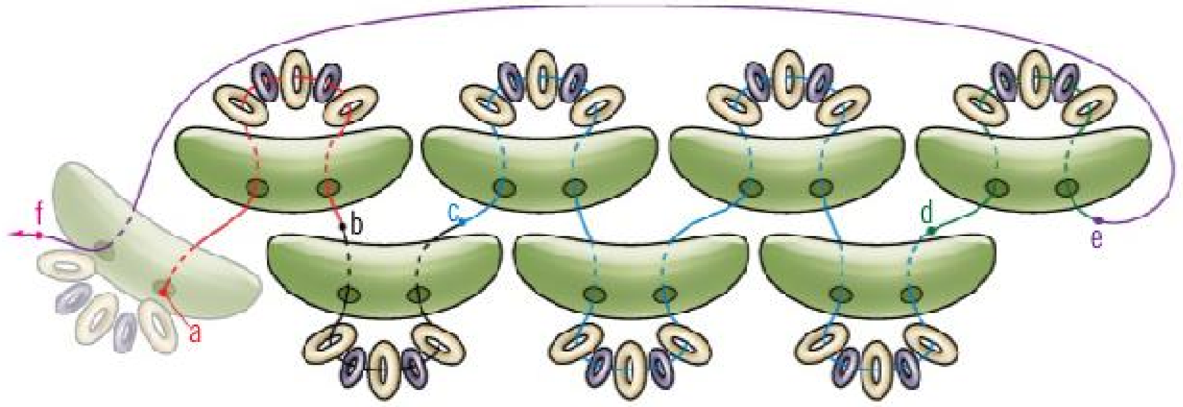
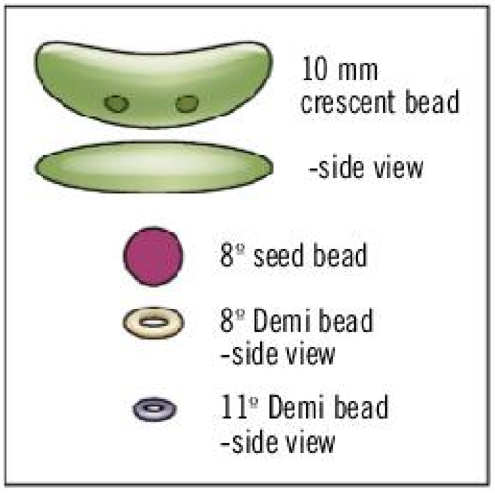


FIGURE 2



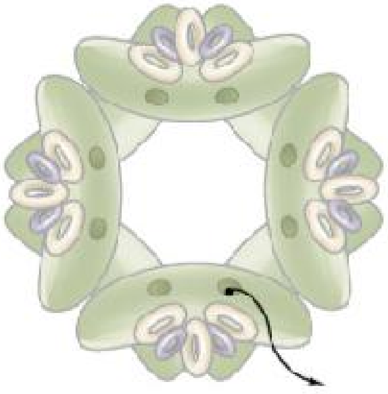


FIGURE 3

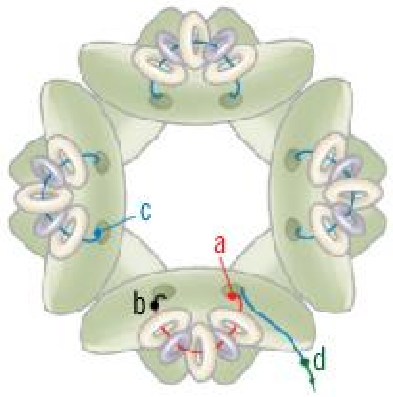


FIGURE 4

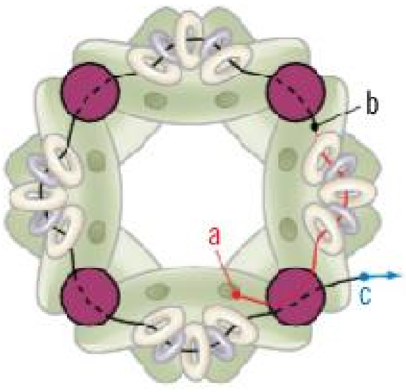


FIGURE 5

materials

cream/green earrings 5/8 in. (1.6 cm)

- **16** 10 mm CzechMates two-hole crescent beads (saturated metallic sage green)
- **16** 8º seed beads (Toho 222, dark bronze)
- **1 g** 8º Demi beads (Toho PF558F, PermaFinish galvanized matte aluminum)
- **1 g** 11º Demi beads (Toho 90, metallic amethyst gunmetal)
- **1** pair of earring findings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

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- square knot
- ending and adding thread
- opening and closing jump rings

Crescents, Demi beads, and seed beads create beaded bead earrings that will leave you cheering.

How to pick up the crescent beads: With the tips of the crescent facing the top of your bead mat, pick up the bead through the left hole (LH) or the right hole (RH), sewing front to back unless otherwise directed.

EARRINGS

1) On 1 yd. (.9 m) of thread and leaving a 6-in. (15 cm) tail, pick up an 8º Demi bead and an 11º Demi bead twice, and then pick up an 8º Demi and a crescent bead (LH) **(figure 1, a–b)**. Sew through the open hole of the same crescent (back to front) **(b–c)**. Tie a square knot with the working thread and the tail, and sew back through the same hole of the crescent (RH) your thread just exited **(c–d)**.

2) Pick up a crescent bead (LH), an 8º Demi, an 11º Demi, an 8º Demi, an 11º Demi, and an 8º Demi, and sew through the open hole of the same crescent (back to front) **(figure 2, a–b)**. Pull the thread tight. The crescents will partially overlap each other.

3) Work as in step 2, except pick up the crescent bead (LH) from back to front, and sew through the open hole from front to back **(b–c)**.

4) Repeat steps 2–3 twice **(c–d)**, and then repeat step 2 once more **(d–e)**.

5) With the beadwork positioned horizontally on your work surface, bring the working thread to the back of the beadwork, and sew through the first crescent picked up (LH) from back to front **(e–f)**. When pulling the thread tight, position the beadwork to form a double layer square shape with the tips of the crescents pointing outwards **(figure 3)** (the top view of the beadwork is shown in **figures 3–9** for clarity). Pull the working thread and tail in opposite directions to cinch up the beads. There is a top and bottom layer, and the working thread should be coming out of a crescent on the top layer (RH).

6) Reinforce the square: Sew through the adjacent Demi picot on the top layer **(figure 4, a–b)**, continue down through the crescent on the top layer and the adjacent hole of the crescent on the bottom layer, the adjacent Demi picot, up through the other hole of the same crescent on the bottom layer, and the adjacent hole of the following crescent on the top layer **(b–c)**. Repeat this stitch three times to complete the round, using tight tension **(c–d)**. End the tail but not the working thread.

7) Pick up an 8º seed bead, and sew through the next Demi picot on the following crescent **(figure 5, a–b)**. Repeat this stitch three times to complete the round, and step up through the first 8º added in this round **(b–c)**. Retrace the thread path to tighten the beads.

8) Pick up an 11º Demi and an 8º Demi twice,

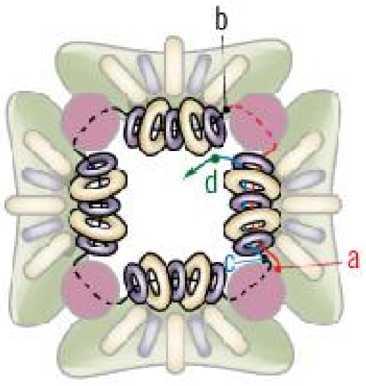

FIGURE 6

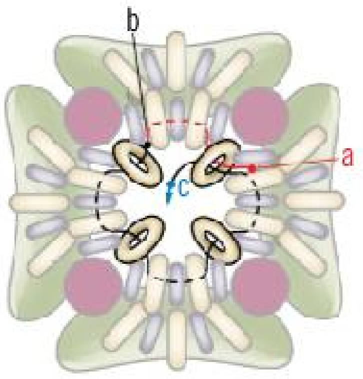

FIGURE 7

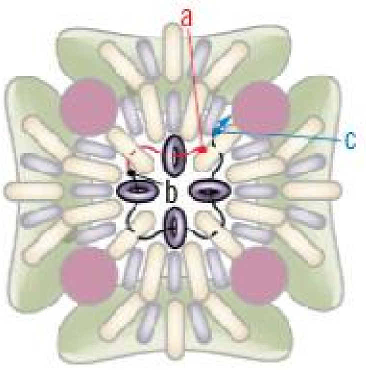

FIGURE 8

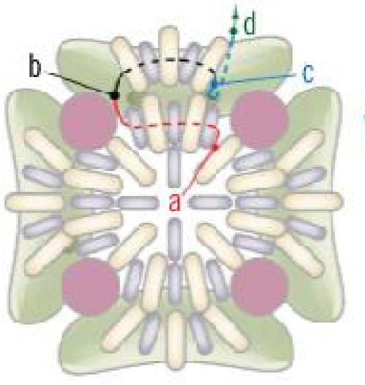

FIGURE 9

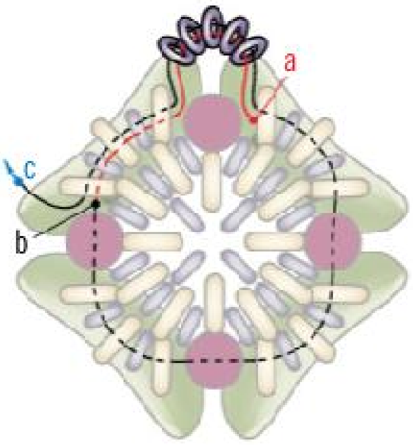

FIGURE 10

and then pick up an 11º Demi once more. Skip the next Demi picot, and sew through the following 8º, positioning the new Demi picot to the inside of the previous picot (**figure 6, a–b**). Repeat this stitch three times to complete the round (**b–c**). Retrace the thread path to tighten the beads (not shown in the figure for clarity), and continue through the first four Demis added in this round to exit an 8º Demi (**c–d**).

9) Pick up an 8º Demi, skip the next 11º Demi, 8º seed bead, and 11º Demi, and sew through the following 8º Demi, 11º Demi, and 8º Demi in the next inside Demi picot (**figure 7, a–b**). Repeat this stitch three times to complete the round, and step up through the first 8º Demi added in this round (**b–c**).

10) Pick up an 11º Demi, and sew through the next 8º Demi added in the previous round (**figure 8, a–b**). Repeat this stitch three times to complete the round (**b–c**). This completes the top half of the earring.

11) Sew through the next inside Demi picot (**figure 9, a–b**), and continue through the adjacent outside edge Demi picot as shown (**b–c**). Continue down through the adjacent crescent on the top layer (**c–d**), and the following crescent on the bottom layer.

12) Flip the beadwork, and work as in steps 7–10 to complete the bottom layer of the beadwork.

13) Sew through the beadwork as necessary to exit a Demi picot on the outer edge on this side of the beadwork (**figure 10, point a**).

14) Pick up five 11º Demis, skip the next 8º, and sew through the next outer Demi picot to form a loop (**a–b**). Continue through the remaining 8ºs and outer Demi picots, to complete the round, retrace the thread path (not shown in the figure for clarity), and continue through the loop of 11º Demis just added and the following outer Demi picot (**b–c**). End the thread.

15) Open the loop of an earring finding, and attach it to the loop of 11º Demis.

16) Make another earring. B&B

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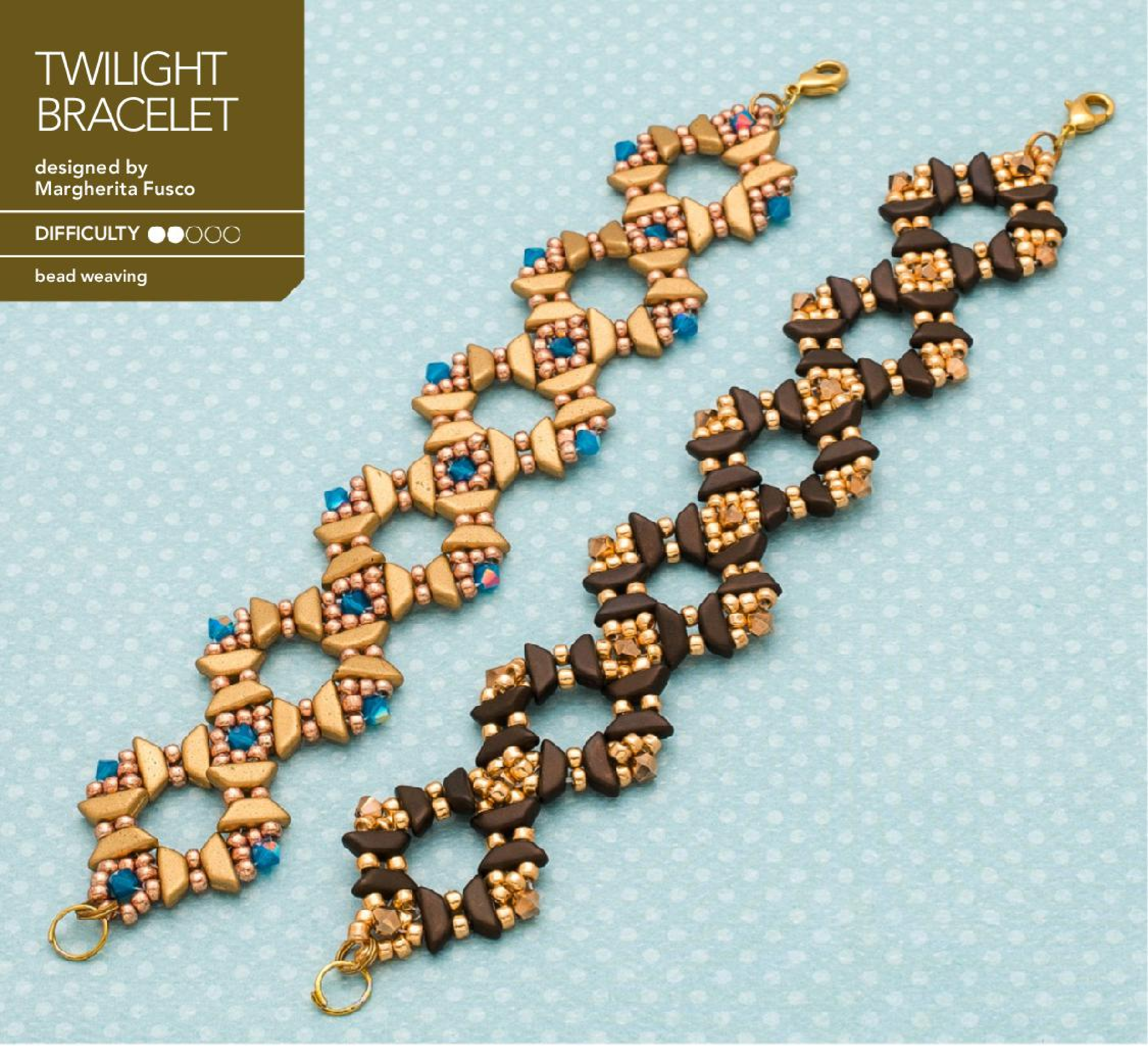
TWILIGHT BRACELET

designed by Margherita Fusco

DIFFICULTY ●●○○○

bead weaving



Create an easy-to-wear bracelet using Tinos beads, seed beads, and crystals for a casual look.

How to pick up the Tinos beads: Sew through the Tinos entering from the short edge (SE) or the long edge (LE), per the instructions. Tension: For a flat bracelet, use loose tension throughout. For a three-dimensional bracelet (see p. 64), use tight tension throughout.

END COMPONENT

1) On 1 yd. (.9 m) of thread, pick up a repeating pattern of a Tinos bead (SE), an 8º seed bead, a Tinos (LE), and an 8º four times **(figure 1, a–b)**, and sew through the beads again to form a ring (not shown in the figure for clarity), leaving a 6-in. (15 cm) tail. Continue through the Tinos, 8º, and Tinos **(b–c)**, and the open hole of the same Tinos your thread is exiting **(c–d)**.

2) Pick up an 8º, and sew through the next 8º **(figure 2, a–b)**. Pick up an 8º, and sew through the open hole of the following Tinos **(b–c)**. Pick up an 8º, and sew through the open hole of the next Tinos **(c–d)**. Repeat these stitches three times to complete the round **(d–e)**.

3) Pick up an 8º, and sew through the next two 8ºs from the previous round **(figure 3, a–b)**. Pick up an 8º, and sew through the outside edge hole of the following Tinos, the 8º, and the next Tinos **(b–c)**. Repeat these stitches three times to complete the round, and step up through the first 8º added in this round **(c–d)**.

materials

brown bracelet 7½ in (19.1 cm)

- **48** 4 x 10 mm Tinos par Puca beads (matte dark bronze)
- **19** 4 mm bicone crystals (crystal aurum)
- **5 g** 8º seed beads (Toho PF551, PermaFinish galvanized rose gold)
- **4** 6 mm jump rings or split rings
- **1** clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers
- split ring pliers (optional)

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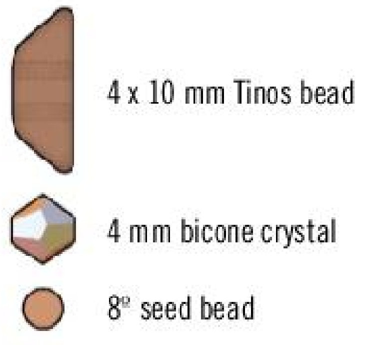
- ending and adding thread
- opening and closing jump rings



4) Pick up a 4 mm bicone, and sew through the next 8º from the previous round, and the following Tinos, 8º, Tinos, and 8º using a tension that allows the beadwork to lay flat **(figure 4, a–b)**. Repeat this stitch three times to complete the round **(b–c)**, and retrace the thread path (not shown in the figure for clarity).

5) Pick up five 8ºs, skip the bicone, and sew through the next 8º to create a loop for the clasp attachment **(figure 5, a–b)**. Retrace the outside edge thread path (not shown in the figure for clarity), and end both threads.

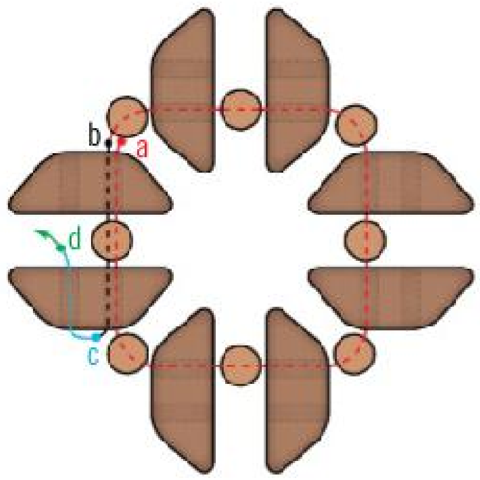


FIGURE 1

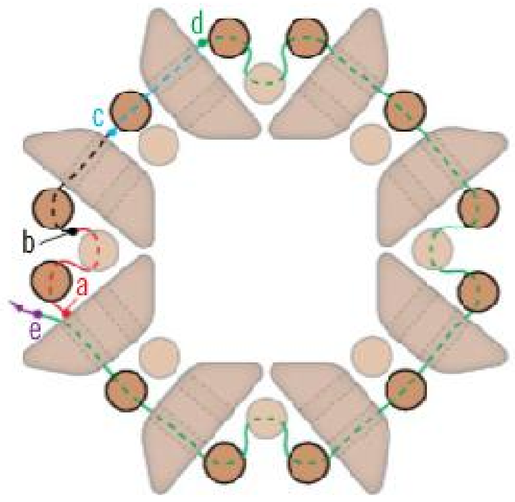


FIGURE 2

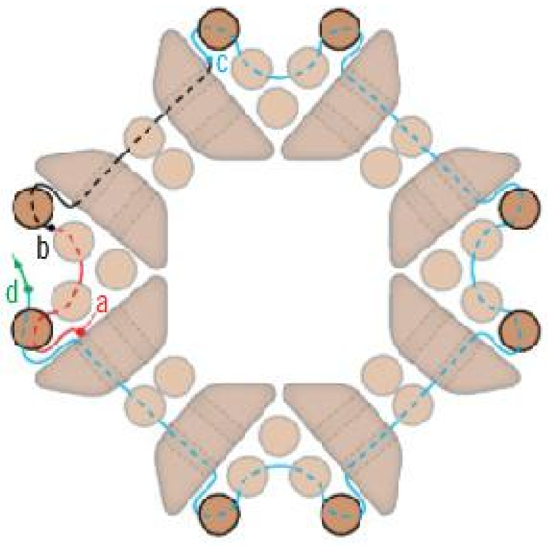


FIGURE 3

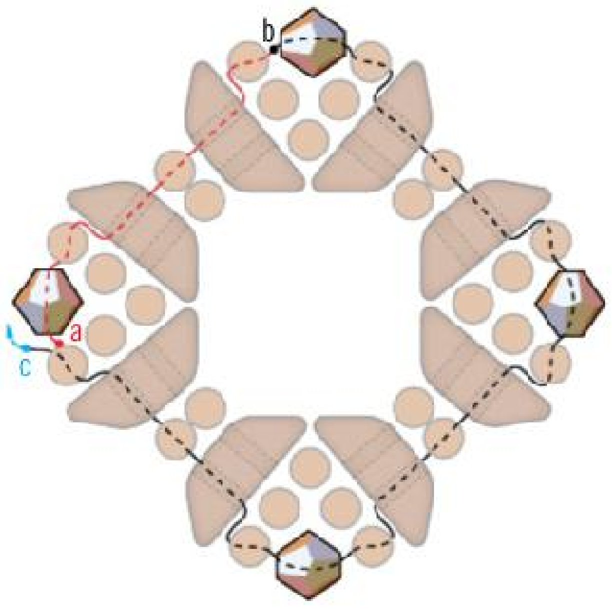


FIGURE 4

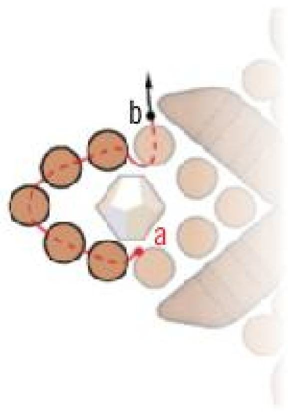


FIGURE 5

give it a pop

For a more dimensional bracelet, use a tight tension when creating the units to give the units a raised look.

ADDITIONAL COMPONENTS

1) Position the end component on your bead mat with the loop for the clasp to the left.

2) Repeat steps 1–3 of "End component" to begin a new component.

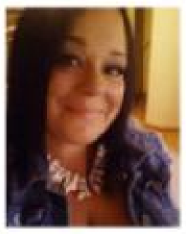
3) With the working thread, sew through the bicone on the right side of the end component **(figure 6, a–b)**, and continue through the next five beads as shown **(b–c)**. Pick up a bicone, and sew through the following five beads. Repeat this last stitch twice **(c–d)**. Retrace the thread path, and end both threads.

4) Repeat steps 2–3 to add four more components, but don't end the working thread on the last component.

5) Sew through the beadwork to exit the 8º before the bicone on the right edge of the last component **(figure 7, point a)**, and repeat step 5 of "End component" to add a loop for the clasp to this end of the bracelet **(a–b)**.

CLASP

Open a jump or split ring, and attach it to an end loop on the bracelet. Open another jump or split ring, and attach it to the previous ring and half of the clasp. Repeat for the other end of the bracelet. **B&B**



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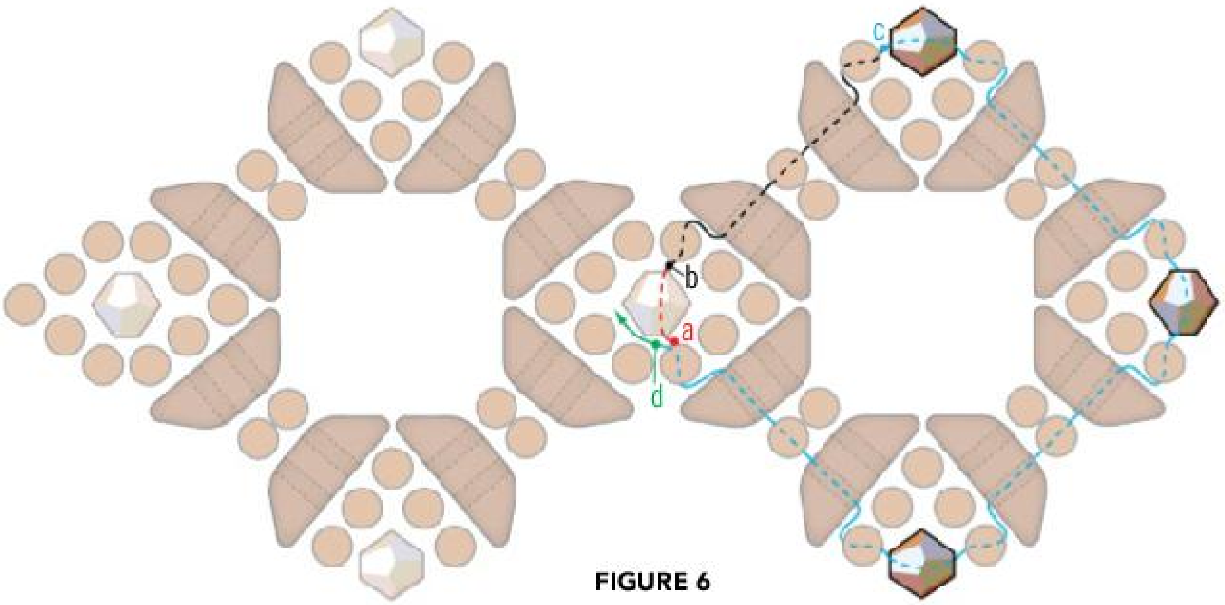


FIGURE 6

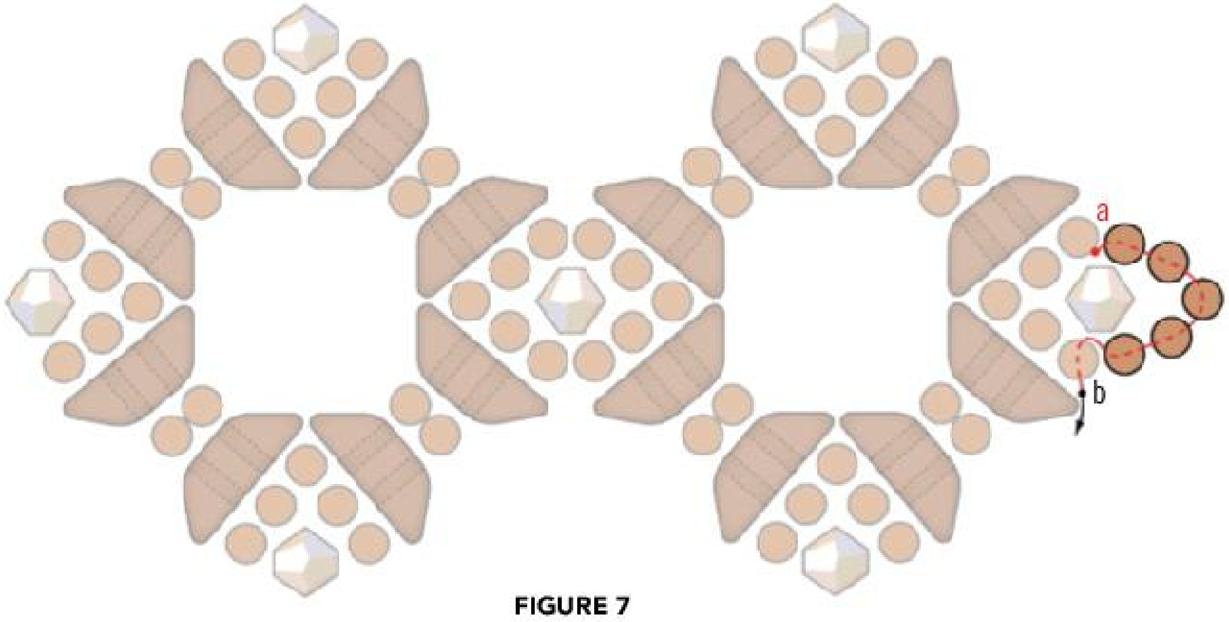
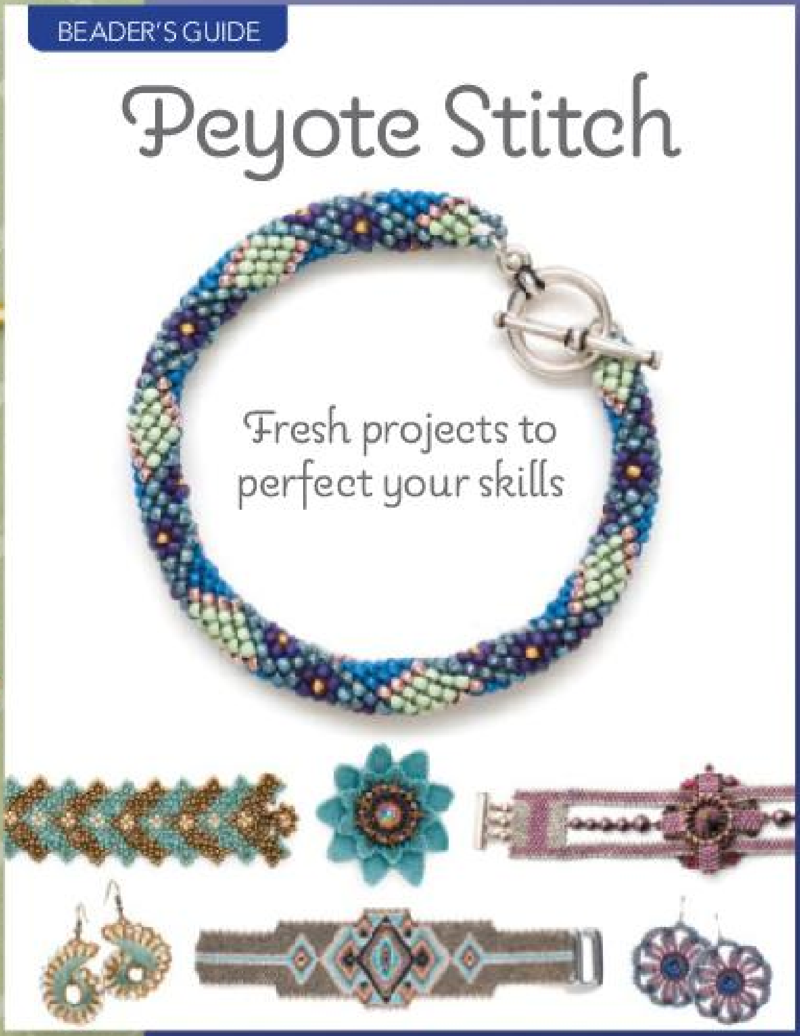


FIGURE 7

Print all the materials for the projects in this issue at FacetJewelry.com/resourceguide.

The Complete Peyote Stitch Resource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Kalmbach Media

P35944

Shine on, silver

Practical advice on how to remove and prevent tarnish on silver.

by Renée Newman

Who doesn't love the shimmer and shine associated with silver? We use it to secure our beadwork in the form of clasps, bezels, connectors, findings, and focal features — to name a few. While the metal is strong, it does require tender care to keep the material in top condition. Read on for ways to keep your silver looking its best and insight on why that's required.

TARNISH TRIALS & TRIBULATION

When silver is exposed to sulfur elements in the air, it tarnishes and forms silver sulfide, which is black. As a result, the silver is darkened. The silver can be returned to its former luster by removing the silver sulfide. However, tarnish removal with new cleaning techniques should usually be reserved for modern items and avoided with older ones. Otherwise, you may devalue the older items. Four of the name pins in **photo a** were intentionally left unpolished to emphasize that they are antiques. The glow from hand polishing is more desirable on old objects than that obtained with modern cleaning methods.

HOUSEHOLD CONCOCTIONS

One way to remove tarnish is to rub the silver with a soft, moist cloth and baking soda, which has a Mohs hardness value of 2.5. This hardness is about the same or less than that of silver alloys. Consequently, the soda is not as apt to wear away the silver as other abrasives. Rinse the piece well with water so baking soda does not remain in crevices.

Toothpaste and silver polish pastes can also remove tarnish, but the particles in them are usually harder than those of baking soda, making them more abrasive. Silver polishes, however, may contain additional chemicals that make them more effective.

Silver can be restored to a perfect mirror polish by polishing it on a buffing wheel. Buffing removes the tarnish and little nicks and scratches that the piece might have sustained. However, this process removes a small amount of silver.

ELECTRIFYING OPTION

It's possible to remove only the sulfate (tarnish), but leave the silver intact, with an electrolytic-type process. You'll need a sheet of aluminum foil, hot water, baking soda, salt, and a pot or pan. Then:

1) Line the pot or pan with the aluminum foil and place your tarnished silver item(s) on top of the foil. The object must have direct contact with the aluminum foil for the process to work.

2) Pour hot water over the item so that it is entirely covered. Add a tablespoon of salt (two for a large pot) to create the electrolytic solution.

3) Pour a package of FRESH baking soda into the mix.

4) Let it sit and watch how the sulfate is stripped off the silver surface. Remove the items when they are clean.

Naturally this process is only suitable for silver items without pearls or other gems that should not be exposed to hot chemical solutions.

This process works because aluminum has a greater affinity for sulfur than silver does. In the above process, the silver sulfide reacts with aluminum and sulfur atoms are transferred from silver to aluminum, freeing the silver metal and forming aluminum sulfide.

MANUFACTURED SOLUTIONS

The degree to which silver alloys tarnish depends on their alloying metals. Most sterling silver is alloyed with 7.5% copper, which accelerates tarnishing. When the copper is replaced with metals such as platinum or palladium, the resulting silver alloy is more tarnish-resistant. However, it often tends to be softer than sterling silver made with copper.

Germanium is a silver-white element chemically similar to tin. In the 1990's, Peter Johns, a silversmith in England, discovered that the addition of germanium to silver could make it resistant to tarnish. This tarnish-resistant silver is patented and sold under the trade name Argentium. United Precious Metal Refining in Alden, NY, has also developed and patented a germanium-based tarnish resistant silver, which they call Sterlium Plus. Generic tarnish resistant silver containing germanium is also available from casting houses and refiners.

Sterling silver name pins from the collection of the Birmingham Assay Office in Britain. ***Photo by Craig O'Donnell.***

Use anti-tarnish tabs in storage containers. ***Pouch and photo from Intercept Silver and Jewelry Care Company.***

Use anti-tarnish bags for storage. ***Pouch and photo from Intercept Silver and Jewelry Care Company.***

Tarnishing techniques

Here are some ways silver can be oxidized:

Cuff bracelet and photo by So Young Park

Liver of sulfur method: Immersion in a liver of sulfur (potassium sulfide) solution is the most common way to oxidize silver. The longer the metal is left in the solution, the thicker the coating of oxide. Metal that is to be oxidized should be completely cleaned beforehand. Before turning gray, sterling progresses through these colors: yellow, brown, crimson, and electric blue.

Chloride of platinum method: Silver can also be oxidized by applying a solution of chloride of platinum (1 ounce chloride of platinum to 1 gallon of water) onto a silver piece with a brush. Only a small quantity is required.

Torch method: An oxidizing flame is used to heat the metal. The heat from the flame combines with the oxygen in the air to form an oxide film on the surface of the metal. However, it is usually difficult to control this process.

Tarnish-resistant silver is often sold as "tarnish-free" silver, but this can be misleading. Any silver product can tarnish over the long term.

Another way to make silver tarnish-resistant is to plate it with rhodium, platinum, or palladium, or to coat it with a nonmetallic substance. Plated or coated silver may cost less than tarnish-resistant silver, but the plating or coating can wear away when the silver is polished.

If you have jewelry that is not tarnish-resistant, plated, or coated, it can be protected by storing it with sulfur absorption strips or in pouches, bags, or containers designed to absorb sulfur **(photos b and c). B&B**

Renée Newman, GG, BA, MA is a gemologist, lecturer, and author of 13 books on jewelry and gems. Her books are used worldwide as sales-training tools and references for jewelers, dealers, and appraisers. Find them online at JewelryAndBeadingStore.com and ReneeNewman.com.

Visit FacetJewelry.com, for more from Renée Newman, including additional silver insight.

Bead&Button 25th Anniversary Sweepstakes — Official Rules

NO PURCHASE NECESSARY TO ENTER OR CLAIM PRIZE. A PURCHASE WILL NOT INCREASE YOUR CHANCE OF WINNING. VOID WHERE PROHIBITED.

1. Eligibility. The *Bead&Button* 25th Anniversary Sweepstakes (the "Sweepstakes") is open to residents of the United States and Canada (except Quebec and Rhode Island) only, who are age 18 years or older and have reached the age of majority in their state/province of residency at the time of entry. Employees (and their dependents and immediate household members) of Kalmbach Media Co., ("Sponsor"), and of Fire Mountain Gems and Beads, Inc., Shipwreck Beads, Goody Beads, Monsterslayer, their advertising and promotional agencies, and sponsoring companies are not eligible to participate. Void in Quebec and Rhode Island where prohibited by law. Sweepstakes is subject to all applicable federal, state and local laws.

2. Sweepstakes Period. The Sweepstakes begins on December 22, 2018 at 12:00:00 a.m. Central Time, and all entries must be transmitted online no later than July 22, 2019 at 11:59:59 p.m. Central Time.

3. How to Enter. To enter, complete the Sweepstakes Official Entry Form online at FacetJewelry.com/sweeps25 with your name, address, city, state or province, and ZIP or postal code, and then click on the SUBMIT MY ENTRY button. You may submit only one entry through the Sweepstakes Online Entry Form during the Sweepstakes Period. However, when you submit your entry online, you will receive a link that you can share on Facebook, Twitter, or by email; you will automatically receive one additional entry for each person who enters the Sweepstakes using that link. The online entry form must be filled out completely to be eligible. This Sweepstakes is in no way sponsored, endorsed, administered by, or associated with, Facebook or Twitter. Entries from any person submitting more than the stated number will be disqualified.

4. Prizes/Approximate Retail Value ("ARV") in U.S. Dollars. One (1) Grand Prize consisting of One (1) $250 Gift Certificate from each participating sponsor (Fire Mountain Gems and Beads, Shipwreck Beads, Goody Beads, and Monsterslayer). ARV of Grand Prize: $1,000.00. One (1) First Prize consisting of One (1) $250 Gift Certificate on behalf of Fire Mountain Gems and Beads. ARV of Grand Prize: $250.00. One (1) Second Prize consisting of One (1) $250 Gift Certificate on behalf of Shipwreck Beads. ARV of Second Prize: $250.00. One (1) Third Prize consisting of One (1) $250 Gift Certificate on behalf of Goody Beads. ARV of Third Prize: $250.00. One (1) Fourth Prize consisting of One (1) $250 Gift Certificate on behalf of Monsterslayer. ARV of Fourth Prize: $250.00. TOTAL ARV of all prizes is $2,000.00.

5. Drawing/Odds/Notification. A random drawing for the Grand Prize, First Prize, Second Prize, Third Prize and Fourth Prize will be held on or around July 26, 2019. Odds of winning depend on the number of entries received. Limit one prize per person. The average total circulation for *Bead&Button* magazine is 41,784. Winners will be notified by email on or before July 26, 2019.

6. Prize Restrictions. No cash equivalent or prize substitution permitted. All prizes subject to the guarantees/warranties of the manufacturer. Any applicable federal, state, and/or local taxes are the responsibility of the winner. For prizes of $600 or more in value, winner's Taxpayer I.D. will be required to issue a Form 1099-MISC showing prize ARV as income.

7. Validation and Acceptance. Winner(s) in the *Bead&Button* 25th Anniversary Sweepstakes will be selected in a random drawing. The potential winner(s) may be required to sign and return an Affidavit of Eligibility, publicity release, and Release of Liability within fourteen (14) days of notification. If a potential winner cannot be contacted within a reasonable time period, if the potential winner in ineligible, if any notification is undeliverable, or if the potential winner otherwise fails to fully comply with these Official Rules, he/she will forfeit that Prize, and if time permits, an alternate winner will be randomly drawn from among all remaining Sweepstakes entries. Canadian prize winners subject to skill test requirement.

8. Winners List. For a list of winners, see the *Bead&Button* website (FacetJewelry.com) after July 29, 2019, or send a stamped, self-addressed envelope to: *Bead&Button* 25th Anniversary Sweepstakes Winners List, P.O. Box 1612, Waukesha, WI 53187-1612. (Residents of FL, VT, and WA may send a self-addressed envelope without the stamp.) Requests for Winners List must be received by July 29, 2019.

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11. Sponsor. Sponsored by Kalmbach Media Co., P.O. Box 1612, Waukesha, WI 53187-1612.

18 gadgets and tips to help you make and wear bracelets better!

by Diane Jolie

4 TOOLS TO INCREASE WEARABILITY

We can tackle any pattern and master any stitch. But when we complete a masterpiece, sometimes fastening the bracelet onto our own wrist can be a challenge. If you find you fumble with attachments, consider these four tool options to increase wearability.

THIRD-HAND

Kumihimo pros have raved about this for years. But this tool from BeadSmith is also great for holding your bracelet in place as you attach it!

PROS

Variety of styles

CONS

Not very portable

BRACELET BUDDY

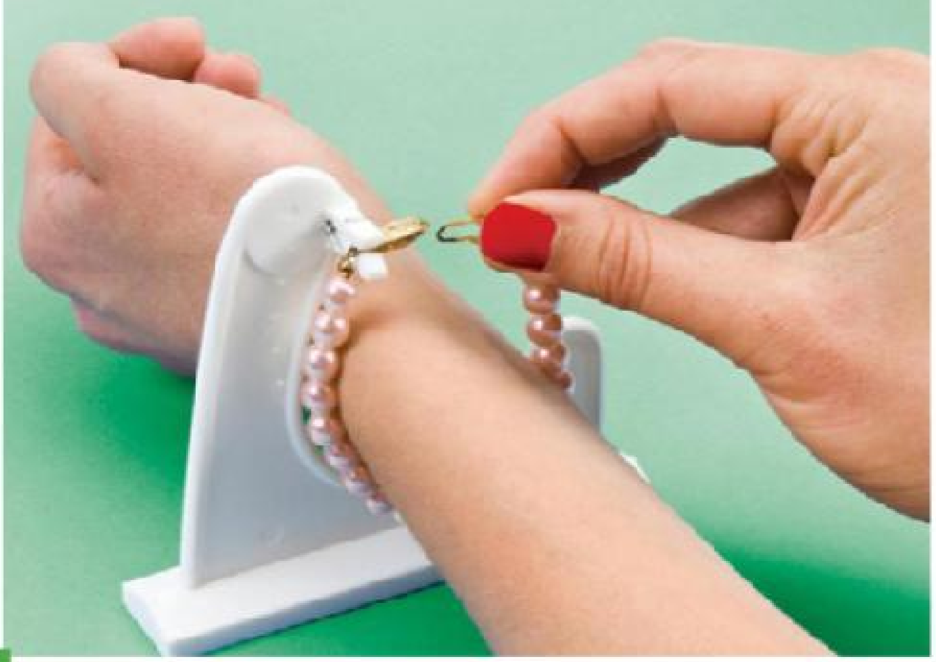
Medca's tabletop version of a fastener secures one end of your bracelet with a built-in fastener so you may attach the clasp with your free hand.

PROS

Great if you have low mobility skills

CONS

Takes up valuable counter space



EZ-HOOK 3-IN-1 FASTENER

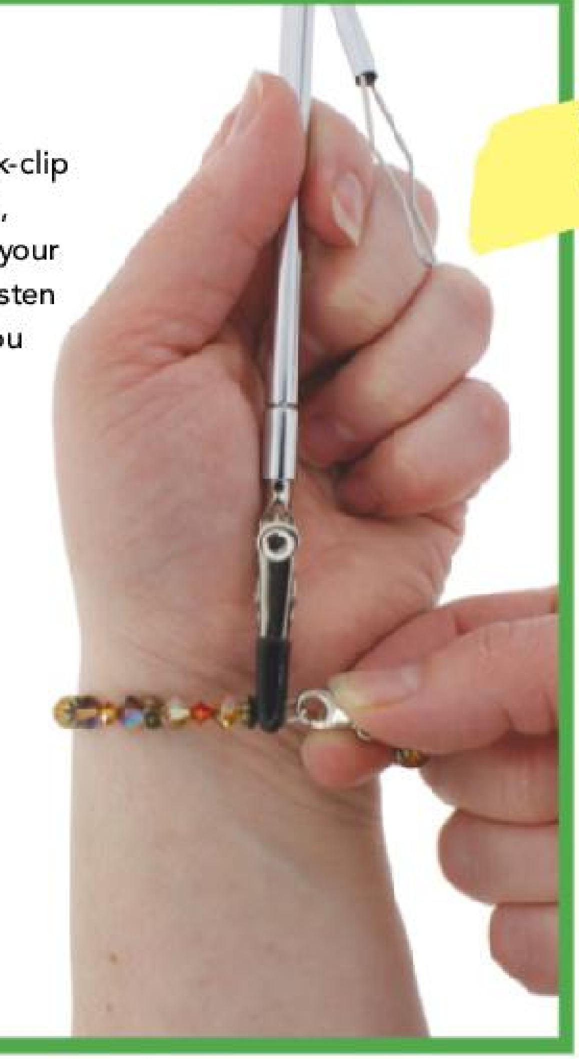
This slim tool offers a hook-clip that extends 20 in. (51 cm), which is great for holding your bracelet in place as you fasten it with your other hand. You can also zip zippers, and loop buttons with it.

PROS

Inexpensive
Versatile

CONS

Might require a bit of a learning curve, due to so many options



HACK!

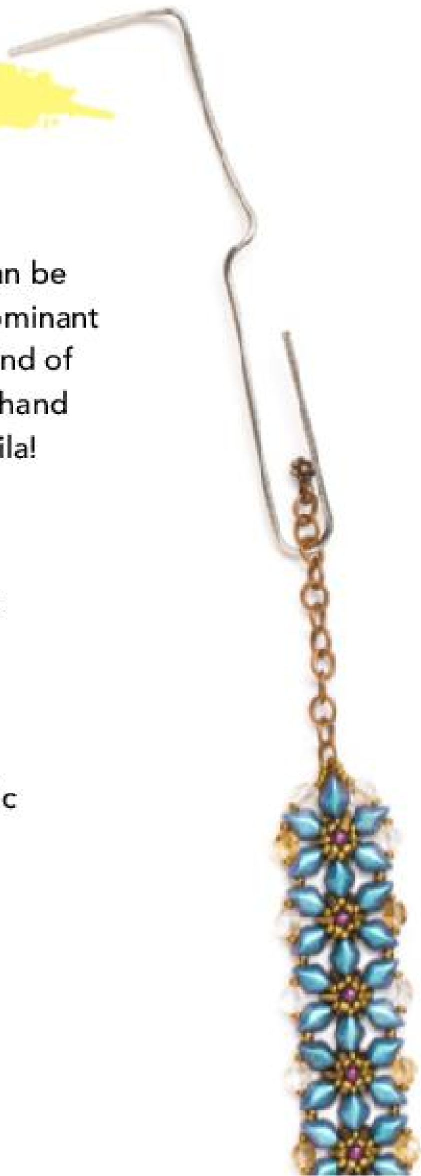
In a pinch, a large paper clip can be bent, slipped over your non-dominant thumb, and used to hold one end of a bracelet. Use your dominant hand to manipulate the clasp and voila!

PROS

Cheap
You probably already have one (or a box of 100!)

CONS

Not pretty
Can snag on beadwork or fabric
It will get thrown out, if not stashed away



10 BRACELET TIPS

1 Choose the size of your clasp according to weight. For instance, select a large-sized clasp for a heavy-weight bracelet, or a small-sized clasp for a light-weight bracelet.

2 Remove bracelets when bathing or showering. The water may reduce its shine and luster, plus some gems and many bead finishes can be affected by chemicals, oils, soaps, shampoos, cosmetics, and alkaline environments. Best to be safe, and remove your beadwork!

3 Wait to put your jewelry on after applying lotions, sprays, perfumes, or other products that might possess damaging ingredients to bracelets.

4 Embellish the clasp to conceal it in with your beadwork, or simply make it look unique.

5 Do not string beadwork too tightly, as it might cause stress on the beading when you take it on or off your wrist.

6 Avoid wearing handmade beadwork when playing sports to avoid the extra wear and tear — it could get caught or snag on something.

7 Reinforce the clasp connections by sewing through the beadwork several times.

8 Start a new thread to attach the clasp. If you have to change the clasp because it broke or looks worn, you can just cut the threads by the clasp without cutting the threads in the bracelet, and add a new clasp.

9 Add a safety chain to magnetic clasps in case it comes unfastened.

10 Wear toggle clasps tight enough so you can only fit one or two fingers under the bracelet. Any looser, and the clasp can come undone.

4 MEASURING TOOLS TO HELP YOU GET THE PERFECT FIT

Bracelet Beading Board

BEAD BOARD

The marked side measurements and grooves are perfect for designing and sizing different lengths of bracelets.

PROS

Assists in creating consistent lengths of strands

CONS

Fits only up to 8 in. (20 cm) in length

EZ BRACELET MINI - TRAVEL SIZE MEASURING CONE

All the benefits of a mandrel in an expandable vinyl version. Tape or glue the ends together for portability.

PROS	*CONS*
Inexpensive	May kink
Lightweight	

5"
5 1/4"
5 1/2"
5 3/4"
6"
6 1/4"
6 1/2"
6 3/4"
Bracelet 7"
7 1/4"
7 1/2"
7 3/4"
8"
8 1/4"
8 1/2"
8 3/4"
EZ Bracelet Mini

METAL BRACELET GAUGE

Easily determine the amount of materials needed to accurately size bracelets and bangles without drooping or sagging. Adjustable band measures size from 5 in. (13 cm) to 9 in. (23 cm) in ¼-in. (6 mm) increments.

PROS	*CONS*
Time saver	Metal edges may be sharp
Heavy-duty	Pin may get in the way of inside measurements

BRACELET MANDREL

A mandrel is the perfect tool to use for sizing bracelets right every single time. This hollow mandrel is designed to measure circumferences from 4 in. (10 cm) to 10 in. (25 cm).

PROS

Accurately etched in ¼-in. (6 mm) increments
Easy to read

CONS

Cumbersome for traveling **B&B**

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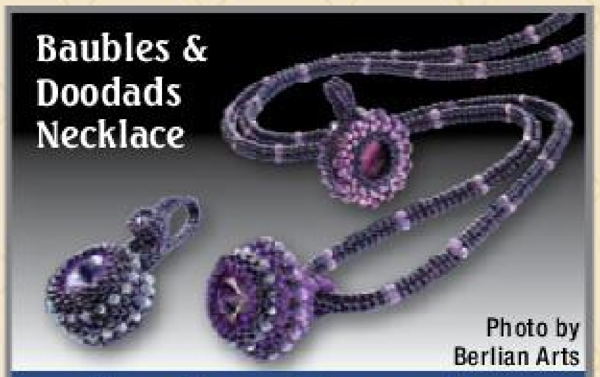

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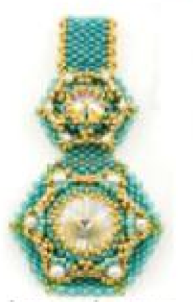

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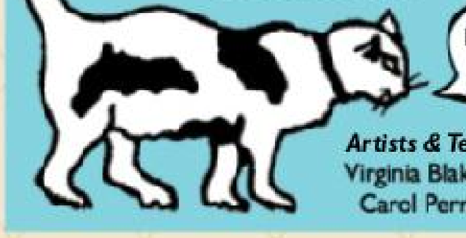

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Barbara Zaner Miezejewski
August 2018

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Meetings 1st Thursday of each month from 7pm-9pm - September to June. NVBS Offers workshops taught by local and national instructors, Bead Auction each May, and end of year party for members. Check website for dates, details, and other special events.
Vienna Community Center
120 Cherry St. SE, Vienna, VA 22180
www.nvbs.org

THE BEAD SOCIETY OF LOS ANGELES

Accepting grants for bead research April and November. Yearly membership offers access to monthly meeting with guest speakers and workshops. Schedule for semi-annual Bead Bazaar extravaganza on website for April and October. Please contact for more information:
beadsocvendormanager@gmail.com
The Bead Society, 1454 Valley High Ave. Thousand Oaks,
CA 91362-1906 • www.beadsocietyLA.org

SHOPS

SHOP DIRECTORY ads are $354 for six consecutive issues, payable in advance, or $65 per issue (billed to established accounts for one year minimum). Color available for $10 per issue. Street address must be listed in the ad. No mention of mail order or wholesale business permitted.

Send your ad to:
***Bead&Button* Shop Directory**
P.O. Box 1612,
Waukesha, WI 53187-1612
or call 1-888-558-1544, Ext. 440.

ALABAMA • Daphne

Sail in, get inspired. Lots of TOHO, *Miyuki*, 2-hole Czech beads, Delica. Large hole pearls, gemstones, leather, tools, unique findings and charms. Classes anytime.
Open daily *Monday* - Saturday 10-6, Sunday, Closed.
Find us on Facebook
BEAD HARBOR
27955 US Hwy. 98, Ste. M 251-210-6679

ARIZONA • Mesa

See our beautiful showroom on our website. We specialize in Swarovski Crystals, Delica beads, seed beads, interesting lampwork, creative classes- - and much much more! Join us for our monthly Beadathon. We're worth a visit!
www.2-old-beadies.com
CREATIVE DESTINATION
1660 S. Alma School Rd, Ste. 108 480-755-4367

ARIZONA • Phoenix & Scottsdale

Best selection of quality gemstones, Tierra Cast, seed beads, chain, metals, SS, GF, Swarovski, pearls, leather, jewelry making kits and more. Classes daily.
www.beadworldinc.com
www.beadworldinc.com
6068 North 16th St. 602-240-BEAD (2323)
10820 N. 71st Place 480-948-BEAD (2323)

ARIZONA • Sedona

Tools & supplies for the bead artist! Sedona's largest selection of beads and findings. Classes & private lessons. Monday - Saturday 10-6; Sunday 11-4
www.sedonabeadgarden.com
BEAD GARDEN OF SEDONA
3150 W. SR. 89A STE. 2 928-282-7334

ARKANSAS • Benton

Repair costume jewelry & replace Rhinestones. Have Classes, for adults & children. Array of Czech Swarovski, semi-precious, FW pearls, seeds, metal, beads. Findings, chains, gold, silver & sterling. Hours: Thursday thru Saturday 1pm - 5pm
BEADED LADY THE
7103 Samples Rd. 501-794-2647

CALIFORNIA • Concord

Beads to thread, wire & just admire.
All for beading to your heart's desire.
Family owned since 2003
www.justbeaditconcord.com
JUST BEAD IT!
2051 Harrison Street, Ste. C 925-682-6493

CALIFORNIA • Fresno

Located in the Pavilion West shopping center.
Featuring unique beads, crystals, gemstones,
Sterling silver, tools, books and a lot more.
We have everything to bring out the bead artist in you.
beadartistry@sbcglobal.net
BEAD ARTISTRY
2059 W. Bullard 559-435-6605

CALIFORNIA • Morro Bay

Bead Store and Garden Shop. Huge selection of Beads, Findings, Charms, and more, and a Secret Garden too! Succulents, Air Plants, and Fairy Garden Treasures. Open Every Day.
www.morrobaybeads.com
BEADS BY THE BAY
333 MORRO BAY BLVD. 805-772-3338

CALIFORNIA • Newbury Park

Ventura County's largest selection of beads & beading books; Seed, Delica, vintage glass, Czech glass, Swarovski crystal, Pearls & gemstones, charms, findings, Sterling & gold-filled. Classes with nationally known teachers. Open Tues - Sun.
www.creativecastle.com
CREATIVE CASTLE
2321 Michael Dr. 805-499-1377

CALIFORNIA • San Jose

Purveyor of unique beads, buttons, trims & treasures, worldly offerings to beginners, inspired, & collectors. Workshops-parties-gifts-supplies.
Tu, W, F & Sat. 10-6; Th 10-8; Sun 11-4.
www.sewbeadazzled.com
SEW BEADAZZLED
1068 Lincoln Ave. 408-293-2232

CALIFORNIA • Solvang

Formerly Kandra's Beads
A full service bead store. Incredible selection of Japanese seed beads! Lots of wonderful beads and great classes.
Open 7 days a week.
www.miesbeads.com
MIE'S BEADS
1539 Mission Dr., Suite A 805-686-8804

CALIFORNIA • Stockton

You'll love our huge Swarovski selection; stone, pearls, pressed glass and seed beads all sizes. Czech & Japanese including Delicas. Instruction available; beginner to advanced. Check us out at:
www.beaddreams.biz
BEAD DREAMS (AROUND THE CORNER ON DORRIS PLACE)
2103 Pacific Ave. 209-464-2323

COLORADO • Colorado Springs

Full service bead store with huge selection of Japanese seed beads, Delicas, Czech beads, gemstones, pearls, findings, Kuihimo supplies, books, Swarovski pearls and crystals, Beading Pals and more. We also offer classes. Please call for hours.
www.beadsandneeds.com
BEADS & NEEDS
5154 Centennial Blvd. 719-599-3300

COLORADO • Fairplay

Wide selection of beads & supplies. Raku & lampwork beads made on site. Carrying a large selection of gemstones and pendant pieces from the Tucson Gem and Mineral show.
Daily 9:00am to 5:00pm.
www.backroombeads.com
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417 Front Street 719-836-2698

COLORADO • Wheat Ridge

Everything for the Bead Weaver's needs! Friendly, helpful staff here 7 days a week. Czech & Japanese seed beads, semi-precious, Swarovski, metal beads & charms, findings, chain, tools & much more! Catalog, map & more info online.
www.ornabead.com
ORNAMENTAL BEADS LLC
5712 West 38th Avenue 303-567-2222

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Nature's Art Village has over 5 million BEADS and counting! Plus semi-precious stones, crystals, *Miyuki* Seeds, complete wire wrapping supplies, hot new classes & Expert Staff!
Open 7 days, 10am-6pm.
www.NaturesArtVillage.com
ABSOLUTE BEAD SHOP AT NATURE'S ART VILLAGE
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FLORIDA • Clearwater (Indian Rocks Beach)

Full service bead store offering a unique selection of beads, findings, wire, tools, buttons, books and seaside gifts. Classes/Parties/Workspace. Custom torch-fired enamels.

www.island-cove.com
ISLAND COVE BEADS & GALLERY
1519 Gulf Blvd., Ste. 4 727-510-1657

FLORIDA • Lighthouse Point (Pompano)

South Florida's friendliest bead store. Tons of semi-precious, pearls, Czech, Swarovski, sterling, tools and supplies.
Original lampwork beads. Classes and kits.
Check out our website for store location and class schedules.
www.BeadandArt.com
BEAD & ART
5034 N. Federal Hwy. 954-418-3390

FLORIDA• Orlando (Maitland)

Orlando's premier teaching center and full service bead store. Japanese seed beads, Swarovski products, gemstones, pearls, thunder polished crystals, fine metals and mixed metal findings and chain. Kits and a special order catalog available.

www.BeadStoreOrlando.com
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110 N Orlando Ave. (2323)

FLORIDA• Sarasota

Offering a great selection Swarovski Crystals & Pearls, Seed Beads,Firepolish, Preciosa, Gem Stones, and Findings. We are full-service with great prices & the friendliest gals in town. Take one of our many classes or sit and bead with us.

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Satisfy your need to bead!
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New full service bead store northeast of Atlanta!
Swarovski, Czech, seed beads and vintage crystal and glass beads. Exit 129 on I-85. Check out our website for classes.

www.beadjoux.com
BEADJOUX
6750 Hwy. 53, Suite 103 706-658-0007

GEORGIA• Marietta

1 mile east of the "Big Chicken", just off I-75, Exit 263. Huge selection of beads from which to choose. Hours: *Monday-Friday* 12:00 to 6:00, Saturday 12:00 to 5:00, closed Sunday.

www.beaddreamsllc.com
BEAD DREAMS LLC
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Area's best & largest selection of quality gemstones, German Vintage, Tibetan, Bali, Thai & Turkish silver beads & findings, Czech glass, seed beads, trade beads, classes & more.
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www.pandorasbaublesandbeads.com
PANDORA'S BAUBLES & BEADS
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ILLINOIS• Bloomington

Where beads are always blooming!
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We encourage all beaders with classes and on-site beading.

www.gardenofbeadin.info
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901 S. Eldorado Road 309-664-6000

ILLINOIS• Chicago

Seed Bead & AIKO Specialists! Nationally renowned teachers. Gary Wilson cabochons. Huge selection of Czech glass. Swarovski crystal in 2XAB & special coats. DISCOUNT PRICES! Open Tues. noon-8:00pm, Sat. 11:00am-4:00pm, or by appt.

www.citybeadschicago.com
CITY BEADS
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ILLINOIS• Cobden

For all your beading needs. Ceramic, Czech glass, findings, wire, hemp, yarn, seed beads, gemstones and more!
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www.etsy.com/shop/southpassbeads
SOUTHPASS BEADS & FIBERS
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ILLINOIS• Downers Grove

Largest selection of Swarovski in Illinois! 5,000 sq. ft. of gemstone, findings, chain, leather, Bali, pearls, porcelain, enamel, Chinese crystal, bone, pewter, Beadalon, TierraCast, classes & more! Beaders Welcome. Tue - Fri 10-5, Sat 12-4, Closed Sundays & Mondays.

www.jbcbeads.com
J.B.C. BEADS
1035 Havens Ct. 630-963-0460

ILLINOIS• Galena

Rustic River is a collection of handcrafted jewelry, Vintaj Natural Brass, specialty beads & unique finds. Our shop is inspired by nature. Open 7 days a week.

www.rusticriverfinds.com
RUSTIC RIVER FINDS
109 N. Main St. 815-776-0043

ILLINOIS• Oak Park

Friendly and knowledgeable staff, offering seed beads, semi-precious, Czech glass beads and more. Beading supplies, tools, findings and tips. Birthday parties, classes, repairs. Space to "stay and play." Open 7 days, visit website for hours.

www.beadinhand.com
BEAD IN HAND
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ILLINOIS• Palatine

A culturally-diverse selection of beads, jewelry and gift items from around the world, specializing in ancient and new Indonesian beads. Jewelry repair - books - findings - body jewelry - classes - piercings.

www.beadworldbeads.com
BEAD WORLD
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ILLINOIS• Sycamore

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www.sweetearthjewelry.com
SWEET EARTH GIFTS, JEWELRY, ENGRAVING & BEADS
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INDIANA• Winona Lake

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www.beadologyiowa.com
BEADOLOGY IOWA
220 E. Washington St. 319-338-1566

KANSAS• Emporia

Largest bead selection in KS with thousands of bead strands. A beading BAZAAR of wire, chain, findings & supplies. Beads, rocks, cabs and fossils from around the world. Same owners since 1975. Open Mon-Sat 9:30-5:30.

www.plumbazaar.com
PLUM BAZAAR
615 COMMERCIAL ST 620-342-6607

LOUISIANA• New Orleans

French Quarter's Bead Store, Pearls, Semi-precious & Glass Beads, Bali, Thai, Silver Findings, Tools, Lamp worked Glass Beads by Local Artists. The Artist *Market* has 2 entrances, 85 French *Market* Pl. (across from Flea *Market*), the other below.

THE ARTIST MARKET AND BEAD SHOP
1228 Decatur St. 504-561-0046

MASSACHUSETTS• Chelmsford

1,500 sq. ft. of amazing beads, findings and handmade jewelry! Featuring *Miyuki*, Swarovski, gemstone, vintage beads, healing stones & crystals and much more!

www.beadlesbeadboutique.com
BEADLES
18 Central Square 978-244-0233

MASSACHUSETTS• Mansfield

Full service shop with a fine, upscale selection of beads, findings, wire & tools. Original lampwork beads. Classes, workspace & artistic support. Bulk prices on precious metal beads & Swarovski crystals. Tribal textiles & lampworking classes.

www.BeadCache.com
BEADCACHE
457 N. Main St. 508-339-3330

MICHIGAN• Berkley

Up to 50% off retail prices. Authorized Swarovski reseller. Large selection of Artistic Wire, sterling and gold-filled findings, Scale *Maille*, tools, Czech glass, findings, stringing materials, more. We welcome guilds, large groups and individual artists.

www.munrocrafts.com
MUNRO CRAFTS
3954 12 Mile Rd. 248-544-1590

MICHIGAN• Frankenmuth

Michigan's largest bead store! Walls of unique Czech glass, seed beads, natural stones, vintage brass stamping, leather, chain, Swarovski crystal, charms. Also carry findings, unique clasps, tools, patterns and kits! Open 7 days. FREE classes!

www.beadhaven.com
BEAD HAVEN
925 S. Main St. E-1 (River Place) 989-652-3566

MICHIGAN• Grand Haven

We're a full service jewelry supply shop offering beads, cabochons, findings, sterling silver wire, sheet & blanks, gold-filled, base metals, beading and metalsmithing tools, lamp working supplies, soldering supplies and more. Take a class beginning to advanced!

www.thecreativefringe.com
THE CREATIVE FRINGE
117 Washington Avenue 616-296-0020

MICHIGAN• Royal Oak

Specializing in beading & jewelry making supplies. Swarovski Crystals, Semi-Precious, Czech, *Metal*, Bone, Wood, Seed, Acrylic Beads, Findings. For more Info, visit our website.

www.sunscrystal.com
SUN'S CRYSTAL & BEAD SUPPLY
28056 Woodward Ave. 248-554-1330

MINNESOTA• St. Paul

Seed beads (Czech & Japanese), Delicas, Swarovski, art glass – a beader's paradise! Bone, stone, pearls, leather, books, findings & tools. *Mon-Fri* 10-6, Sat 10-5, or by appt.

www.beadstorm.com
STORMCLOUD TRADING (BEADSTORM)
725 Snelling Ave. N. 651-645-0343

MISSOURI• Branson

Be PLUM overwhelmed by our thousands of bead strands. A beading BAZAAR of bead wire, findings, chain, cabs and rocks. Open 7 days/week year round, 9:30-5:30, in historic downtown Branson. plumbazaar.etsy.com

www.plumbazaar.com
PLUM BAZAAR
123 E. Main St. 417-337-PLUM (7586)

MISSOURI• Springfield

Come in to Springfield's largest bead store for findings, seed beads and semi-precious bead strands for unique creations. We have tools for beading, metal stamping, and leather crafts. Classes are taught by resident experts. *Mon-Sat.* 9am-6pm.

www.springfieldleather.com
SPRINGFIELD LEATHER & TOUCHSTONE BEADS
1463 S Glenstone 800-668-8515

MONTANA• Billings

Billings' largest bead store and getting bigger. Semi-precious, pearls, Swarovski crystals, Delicas, Czech glass, shell & metal beads. Silver & gold findings, tools, books and supplies. Free basic classes. Weekly workshops. Open 10-6 daily.

www.montanabeads.com
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NEVADA• Henderson (Las Vegas)

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For store hours check our website:

www.beadjungle.com
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Hours: *Mon* - Sat 10am-6pm; Sun closed.

www.BeadHavenLasVegas.com
BEAD HAVEN LAS VEGAS
7575 W. Washington Ave. #131 702-233-2450

NEVADA• Las Vegas

Visiting Las Vegas? We're the store you're looking for! State's largest bead shop, carrying the biggest inventory of quality beads and findings, all priced right. Volume discounts available. Open six days, 10 to 6. (Closed Sunday)

www.discountbeadslv.com
DISCOUNT BEADS
4266 S. Durango Drive, Suite G/H 702-360-4266

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Huge selection of semi-precious & precious gemstone beads, Pearls, Swarovski, Czech & Kazuri beads. Wide selection of seed beads from top manufacturers. Diverse choice of findings, chain, and wire. Custom cutting & drilling. Classes.

www.SanterresStones.com
SANTERRE'S STONES 'N STUFF
275 Calef Highway (Rte 125) 603-734-4322

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Gemstone beads and cabochons. Full color spectrum of Czech glass. Japanese seed beads. S-Lon cord.
Custom Kumihimo jewelry kits. Anita's "Daily Bracelet" kits. One mile off Route 16. Watch for blue highway sign.

AnitaNH.com
ANITA'S BEADS
2517 Wakefield Road (Rte. 153) 603-522-6529

NEW HAMPSHIRE• Wilton

Beautiful quality beads to inspire your creativity & accentuate your style. Emphasis on European beads, Czech-pressed glass, crystal, seed, pearls, semi-precious. Artisan created jewelry for fine gift giving. Ample parking. Weds - Sat 9-5:30, Sun 11-4

ladybeadandrook.com
LADYBEAD AND ROOK @ THE RIVERVIEW MILL ARTIST SHOP
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NEW JERSEY• Bergenfield (Only miles from NYC)

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www.beadsbyblanche.com
BEADS BY BLANCHE
106 N. Washington Ave. 201-385-6225

NEW JERSEY• Brick

Friendliest & Largest Bead Shop. Free Beginner Lessons. Classes, Kits, Patterns. Open Beading Daily, Late Friday nights & Sundays. We carry Swarovski, 1,000+ Seed Beads & latest Czech Beads. Bring friends & schedule after hour beading!

www.lucysbeadboutique.com
LUCY'S BEAD BOUTIQUE
1889 ROUTE 88 STE. 6 848-232-3690

NEW JERSEY• Point Pleasant

Ocean County's largest full service bead store. Huge selection of Swarovski, semi-precious, Czech crystal; largest selection around of seed beads. All the new two-hole beads, Delicas, Charlottes and much more. *Many* classes available.

BeadDazzlePoint.com
BEAD DAZZLE
2319 Bridge Avenue 732-295-6679

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www.stonemountainbeads.com
STONE MOUNTAIN BEAD GALLERY
4008 Central Ave. S.E. 505-260-1121

NEW YORK• East Rochester

Large, bright, full service bead store. Wide selection of Czech glass, Swarovski, semi-precious stones, quality findings and much more! Featuring unique beads and components by local and American artisans.

www.letsbead.com
LET'S BEAD!
349 W. Commercial St. 585-586-6550

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www.beadsworldusa.com
BEADS WORLD
57 West 38th St. 212-302-1199

NEW YORK• Rochester

Bangles, baubles & bright shiny beads for any bead & jewelry lover! Friendly, warm, creative atmosphere. Extensive selection of semi precious, pearls, seed beads, Hill Tribe Silver, tools & findings. New items weekly. Classes & parties.

www.beadbreakout.com (Easy access from Rte 590)
BEAD BREAKOUT
2314 Monroe Avenue 585-271-2340

NEW YORK• White Plains

Westchester County's largest full service bead store! Knowledgeable staff, classes, parties, free workspace, wholesale discounts & easy parking. A haven for stringers AND weavers! Open 7 days a week. Find us on Facebook.

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BEAD EVERYTHING
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NORTH CAROLINA• Asheville/Buncombe Co.

Asheville's premier full-service bead store of 25+ years. Largest selection of seed beads, ancient trade & vintage beads in the region. Pearls, gemstones, crystals, etc. plus all the supplies you need. Classes/parties/workspace.

www.chevronbeads.com
CHEVRON TRADING POST & BEAD CO.
40 N. Lexington Ave. 828-236-2323

NORTH CAROLINA• Asheville/Swannanoa

Direct importers of hand selected gemstones, crystals, fresh water pearls, pewter strands, large hole beads, and much more. We offer wholesale pricing. Huge selection.
www.cherrytreebeads.com

CHERRY TREE BEADS
204 RAILROAD STREET 828-581-0500

NORTH CAROLINA• Durham

Express your creative energies without exhausting your pocket. A Bead Show every day! Durham's largest & affordable selection of quality beads & findings. Now offering Crystals, Rocks & Healing *Minerals*.

www.rareearthbeads.com
RARE EARTH BEAD SHOP
2706 Durham-Chapel Hill Blvd. 919-342-5966

NORTH CAROLINA• Forest City

We are a full service bead shop that offers a unique variety of beads, Swarovski, tools, findings, stringing supplies, books, magazines, etc. *Mon.* - Fri. 10-6, Sat. 10-4.

www.offthebeadedpathbeadstore.com
OFF THE BEADED PATH
2270 US Hwy. 74A STE 509 828-245-0306

OHIO•Cincinnati (Harrison)

"The West Side's Original Bead Shop." Create your own jewelry from our ever-growing selection of Swarovski crystal, semi-precious strands, glass, metals, pendants, lampwork, clay beads & tools. 1-on-1 project assistance, classes & parties too.

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BEADED BLISS ALWAYS FOLLOW YOUR BLISS
1151 Stone Drive, #E-5 513-202-1706

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Artisan focals, uncommon findings, fair trade beads and all the usual suspects await you at central Ohio's most unique bead shop. Knowledgeable and friendly staff stand ready to help, or take one of our classes to jump start your creativity.

www.gahannabeadstudio.com
GAHANNA BEAD STUDIO
1028 N. Hamilton Rd. 614-933-8948

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Full service bead store & more: Jewelry making , Knitting, Classes & Event Center. The largest selection of Swarovski Crystals & Pearls in Central Ohio, Tierra Cast Findings, Gem Stones, Local & Nat'l. Teacher Kits, and Knitting Supplies.

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4040 Presidential Parkway 740-917-9008

OKLAHOMA•Broken Arrow

Beads to Beat the Band! Beads take center stage in our showroom and classroom. Whether you are looking for a rock star centerpiece or some great back-up beads, our selection and service are sure to make you twist and shout.

www.beadlesbeadshop.com
THE BEADLES
114 W. Dallas St. 918-806-8945

OREGON•Dorena

Specializing in "Quality" glass beads from the Czech Republic and Japan in many sizes. We also offer a variety of authentic trade beads, Delicas & hex. *Mon.*-Sat. 10-5.
E-mail: beads@bakerbay.com

www.bakerbay.com
BAKER BAY BEADS
35655 Shoreview Dr. 541-942-3941

OREGON•Portland

Located in Historic Multnomah Village.
Unique pearls, crystals, glass, stone, shells & more!
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PENNSYLVANIA•Audubon

Let your creativity blossom in our cozy country setting. Classes, parties, oh-so-pretty sparkly things, and most of all, fun! One-stop shopping. Open workshop environment. Artisan/bead addict, owned & operated.

www.buttercupbeads.com
BUTTERCUP BEADS
1123 Pawlings Rd. 484-524-8231

PENNSYLVANIA•Media

An artistic venue that prides itself on a vast selection of beads and findings to encourage your creativity. Customers always come first and always return.

www.bluesantabeads.net
BLUE SANTA BEADS
1165 W. Baltimore Pike 610-892-2740

SOUTH CAROLINA•Charleston

"The ultimate specialty shop, this two-story emporium carries any kind of gem, stone, bead, and bauble imaginable, plus everything necessary to string, weave, or wire-wrap them." TRAVEL+LEISURE MAGAZINE, Feb 2018.

www.beadsoncannon.com
BEADS ON CANNON
87 Cannon Street 843-723-5648

SOUTH CAROLINA•Hilton Head Island

Treasures from pearls, beads & findings found around the globe, to lampwork beads made right here in the Lowcountry! Delica, Swarovski, Softflex & many trusted brands. Owner Steve *Mardell* teaches wirework, beading, lampwork & more.

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HIGH TIDE BEADS
32 Palmetto Bay Road, Ste. A7 843-686-4367

TEXAS•Dallas

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www.beadingdreams.com
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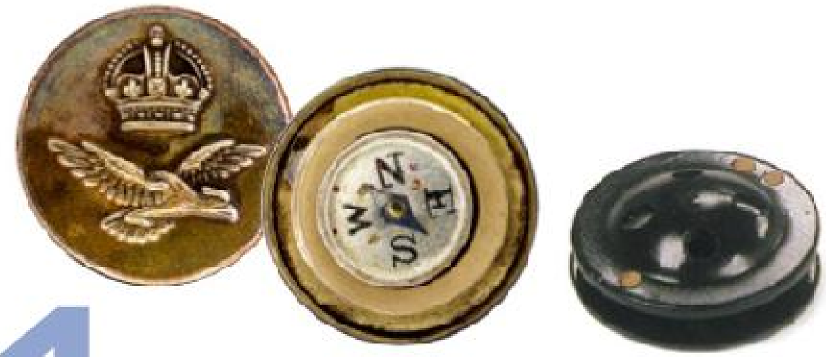
5 button uses you never knew about

by Katie M. Salatto

Buttons have a long and interesting history. They have been used as much more than clothing fasteners over the years. Enjoy discovering how these tiny objects have played a number of surprisingly large roles throughout history.



1

Navigate: During World War II, many allied soldiers were outfitted with undercover uniform buttons affixed to their jackets or fly openings. The buttons looked normal from the outside; however, they were equipped to act as a compass for lost soldiers to escape to safety. This gold jacket button unscrews to reveal a compass, whereas the single dot on this black trouser button points North.

Left to right: Photo provided by Robert Needham, British Button Society; photo provided by ORAU.org.

2

Smuggle: In the 18th century, buttons were used to hide and transport small items. Jewels were carried across the English Channel to avoid taxation, and messages regarding the Anglo-French War were snuck across enemy lines. In 2009, a woman was caught in an Australian airport attempting to smuggle heroin hidden in more than 500 buttons sewn onto dresses packed in her suitcase. This decorated 19th century smuggler button was used to hide gems and drugs during travel.

Photos provided by Louella Yeargain, National Button Society.

3

Illuminate: The use of street lights and headlights was strictly prohibited during Britain's World War II mandatory blackouts. Early reports stated that more British civilians died in accidents during the blackout than were killed by enemy action. People either used luminous paint to create homemade glow-in-the-dark buttons or they purchased commercially produced ones (pictured here) so they could leave and return home safely by the dim light of their trusty fasteners.

Photo by the Imperial War Museum, London.

4

Aromatize: Hygiene in the 1800s was far different than today's practices. Bathing typically occurred once a week, if that. Ladies wore metal perfume buttons (most popular in the United States, England, and France), which were used in an effort to ward off unpleasant body odor. These fabric-covered buttons were soaked in a favorite scent, and then set in a metal surrounding. During the Civil War, it was common for American women to send their men off with a perfumed button to remember home.

Photos provided by Carolyn Webb, National Button Society.

5

Operate: Did you know that titanium-, nylon-, or plastic-based buttons are sometimes used during surgery to assist with suturing skin for both humans and animals? That gives a whole new meaning to the phrase "don't bust your buttons!"

Photo provided by medline.com.

To learn more about button history, visit the National Button Society at nationalbuttonsociety.org.

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